INDIAN AUTHOR VOL. 4 1979 G.K.V.

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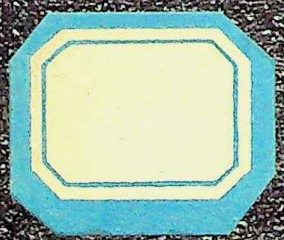

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INDIAN AUTHOR

quarterly journal of authors guild of India

RT-0354

ABOUT THIS ISSUE AND THE FUTURE
PAPER FAMINE
EDITORIALS

NORTH-SOUTH DIALOGUE
KRISHNA CHAITANYA

MALYALAM LITERATURE IN THE FOCUS
K. M. GEORGE

ASPECTS OF KERALA'S CULTURAL MEMORY
JOHN PULPARAMPIL

Vol. 4 No. 3
July - September 1979

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EDWIN THUMBOO
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M. BORGAONKAR

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INDIAN AUTHOR

quarterly journal of authors guild of India

Vol. 4 **July-September 1979** **No. 3**

Editor: **G S Khosla**

Editorial Board: **G D Khosla, D R Mankekar, G S Khosla**

Published quarterly by Authors Guild of India, C-44 Gulmohar Park, New Delhi 110049

Editorial Office : D-103, Defence Colony, New Delhi 110024

Annual Subscription : For Members of AGI Rs 8/- For Nonmembers Rs 12/- U K £ 1 20; USA & other coutries $ 3
Single Copy for Nonmembers Rs 3/-

CONTENTS

About This Issue and the Future
Paper Famine : 2 : Editorials
North-South Dialogue : 7 : Krishna Chaitanya
Malyalam Literature in the Focus : 19 : K M. George
Aspects of Kerala's Cultural Memory : 25 : John Pulparampil
Seegem's Column : 28 : D R M
New Books by Members : 31 :

INDIAN AUTHOR

invites brief correspondence from members of the AGI about the various problems of authorship in India relating to publishers, book marketing, publicity, reviewing etc.

about regional controversies in the book world and about national promotion of books and the promotion of the bookreading habit;

about outstanding books that deserve to be noticed in other regions;

and about recent publications of members with short descriptive comment.

Contributors desiring return of their MSS are requested to send self-addressed envelops with sufficient stamps.

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About This Issue

Owing to the lack of sufficient response, we have been obliged to reserve the theme of Creative Writing for Children for the October-December 1979 issue. We have received very little material on this subject so far and hope that members of the AGI will make their contribution to the International Year of the Child in the form of creative writing, such as short stories, playlets and mini-poems, written with an eye to the juvenile reader.

In the present issue we are reproducing two interesting papers that were read at the Fifth National Convention of Indian Authors held in Trivandrum. The first is "North-South Dialogue" which was read by K.K. Nair who writes under the pen name of Krishna Chaitanya. It deals with the problems of communication in retrospect and speculates on the shape of things to come. He draws upon the examples of the United States of America, the Union of Soviet Socialist Republic, Europe, and our own hoary past, going back to the period when Sanskrit was the language of the elite. In prospect he deals with the problem of the evolution of a language suitable for North-South dialogue.

Krishna Chaitanya pleads for the acceptance of Hindi as an internal contact language, in the same spirit as our wise men of yore such as Sankara, Jayadeva and Chaitanya did. These were excellent examples of the cross-fertilization of cultures. Krishna Chaitanya thus argues that the dialogue among Indians of all regions, speaking different languages and professing different faiths can be resumed now. While we would not go

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along with his observation that the North-South dialogue has been frozen for centuries, there is certainly need for making it more vocal and more pervasive. As observed by him, the Central and State Sahitya Akademies, the National Book Trust, and the Publications Division of the Ministry of Information and Broadcasting are doing something in that direction through their translation programmes. To this list, we may add a number of universities in the north who have departments of South Indian languages and perhaps some universities in the South teach languages of North India. Yet there is a vast open field for authors who have mastery over more than one language for making their contribution to inter-regional exchanges.

The second paper "Malayalam Literature in the Focus" was read by K.M. George, who is the Director of Comparative Indian Literature (A project of the Kerala Sahitya Akademi). In his paper, he has dwelt upon the numerous sources on which the Malayalam language has drawn. While this feature is common to other modern Indian languages also, Malayalam has naturally benefitted from the confluence of Dravidian and Aryan traditions on the one hand and the mingling of Christinity and the Muslim influence on the other. Dr. George makes this point rather forcefully and he remarks on the receptivity of the Malayalam language quoting the large number of titles which have been translated into Malayalam from other modern Indian languages. It is a pity that the latter have not reciprocated by translating Malayalam works. As this reciprocity in literary translations is vital to the dissemination of the creative works of authors who write in Indian languages, Dr. George's paper, like that of Krishna Chaitanya underlines the importance of inter-regional exchanges through the instrument of translation.

In the third article "Aspects of Kerala's Cultural Memory" Dr. John Pulparampil makes an attampt to map out the cultural-cum-political background of the Malyalam speaking people and explains how the processes af individuation and internationa-

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lisation go hand in hand. As to the latter, it is remarkable how Kerala has in recent years burst borth in the oil rich countries of the Middle East.

About the Future

We receive a lot of material for publication in INDIAN AUTHOR which does not quite fit into the framework suited to the organ of a representative body of Indian writers. Our contributors may justifiably blame us for not having set out the dimensions of this framework. While we cannot afford to be rigid in the matter, we suggest that INDIAN AUTHOR should feature articles which are of vital concern to the members of the Guild. Such article will be on books, authorship, problems of writers, marketing of books, book exhibitions, publishing, inter-regional exchanges, translations, contributors' own experience in the creation of fiction, drama, poetry and other forms of literary expression. The problems of writers can be both external and internal.

While external problems relate to the preparation of manuscripts, editing, publication, author-publisher relations, contracts and royalties; the internal problems are much more difficult to define, because every writer has his own "hidden reservoir of irrational, chaotic splinters of thought and feeling". Yet, there is the eternal question of "Why do we write"? Writers who try to answer this question can provide much food for thought for fellow-writers.

We venture to suggest some topics which emerged at a PEN conference held some years ago. First, creative writing as subjective expression or as a means of moral and social action; second, writing as negation of death and oblivion; permanence as a criterion of evaluation; third, literature as a substitute for religion or a system of morals; and fourth creative writing as a means of achieving human contact across time and space.

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Paper Famine

The Authors Guild of India has made common cause with the Federation of Indian Publishers and other organisations concerned with the book trade, booksellers, distributors and publishing houses, who have formed themselves into a consortium and mounted a compaign to highlight the serious shortage of paper in the market. Added to scarcity, is the high cost of the stuff that makes authorship and publishing possible. Manuscripts have piled up with publishers without any hope of authors seeing their work in print in the foreseeable future. The consortium has met the Ministers of Education and Industry and produced statistical evidence to establish that the number of titles being turned out now is much less than last year. They hope for the best, both government and the consortium, for in those troubled times, with a caretaker government in office, nothing better can be expected.

A footnote :

Contributors may please take note of the size of our journal. We are in an editorial fix, when a contributor sends us an article comprising twenty foolscap pages. If we publish it, other contributors will want to murder us.

Editorial Notes

Joachim Alva

We mourn the death of Mr. Joachim Alva, who was an active member of the AGI. Mr. Alva was a veteran journalist and a former Member of Parliament. His presence at our literary meets and social gatherings has always enlivened the proceedings. He will be missed by his many friends and admirers.

Open University Course in Book Publishing

Bharatiya Vidya Bhavan has instituted an Open University Course in Book Publishing comprising :

1. Publishing Organisation

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2. Publishing Management
3. Economics of Publishing
4. The Editorial Process
5. Printing and Production of Books
6. Promotion of Distribution. The course will last for 10 months from July 1979 to April 1979.

International Children's Books Fair—November 10-19, 1979

Children in New Delhi can look forward to a feast for their eyes when they visit the International Children's book Fair to be organised by the Children's Book Trust in the Capital in November.

For ten days—from November 10 to 19—all roads will lead to the India Gate lawns in front of the National Stadium, where the Fair will be held on a 3-acre plot.

Though located in open grounds, the Book Fair pavilions will not only look attractive from a distance but will have the maximum security arrangements. The construction will be semipucca and the stalls will be airy and well lighted. The organisers are toying with the idea of leaving the interior decoration to children. A large number of them are likely to be invited to an on-the-spot painting competition. Their 'canvas' : the interiors and the stalls; If this 'activity' will keep the children busy prior to the Book Fair, they will have extra attractions during the Fair in the National Dolls and Toys Exhibition, a Children's Theatre Festival, and special movie shows.

It is in the fitness of things that the Trust is also organising a 3-day seminar on the "problems and pitfalls of writing and for publishing children's books". Four sessions will be devoted to ascertain the viewpoints of authors, editors, illustrators, and publishers. A fifth session will discuss the aspect of book promotion, followed by the sixth and concluding summing-up session. The dates for the Seminar have been tentatively fixed as November 16,17 and 18.

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NORTH-SOUTH DIALOGUE
Problems of Communication

Krishna Chaitanya

My talk is not going to be long. When a problem pervades an entire social matrix, it is folly to think that one man can trot out neat solutions. Further, we have here a difficulty which can be intensified or lightened by the frame of feeling with which one approaches it. Thought can be used only for analysing what feelings are salutary and what are unhealthy. Even when there is assent to solutions, emotional attitudes can align afresh only by inner resolve; and even the thinking about the solutions has to be a group endeavour. Therefore I shall content myself with an analysis, in the hope that the diagnosis itself will point to possible remedy. It will at least provide some data which may come in handy for the discussion to follow.

In the days of the empire, when we were all under an alien ruler, we were not discussing this problem of integration, and its basic issue of official and national languages, with bewilderment and partisan passion as we are doing now. We assumed a national unity and felt that it was being suffocated, its expression and rich development were being blocked, by the alien ruler. On these assumptions. once he went away, everything should have been automatically all right.

How did we come to bungle our transition from empire to republic ?

Sheer coexistence in social space will bring about a certain amount of order, or at least apparent orderliness of social behaviour. But we shall go tragically wrong if we interpret this as integrated community. The problem of national integration will not be seen in its complexity until we recognise the enormous difference between the type of assimilative process obtaining in

Keynote speech delivered at the fifth annual session of the AGI held in Trivandrum in December 1978.

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imperialistic or colonialistic systems and the type that should obtain in genuine community. In the empires, the traditions of the core ethnic group that had the monopoly of political and economic power, became the dominant culture of the ethnically heterogeneous assemblage. Though naked coercion has been practised in many historic instances, even without it, other groups assimilated to the dominant tradition because of its prestige and the prospects of material rewards. This is how the Romans latinised the vast spread from Spain to Romania, the Moghuls persianised the indigenous aristocracy and the English westernised the whole lot of us.

Empires started with the forcible incorporation of heterogeneous groups and pressurised them to assimilate to type. In a voluntaristic union, there is far less pressure of this type. The historical origin of the United States of America is in one sense voluntaristic. And though there is a dominant group there, the WASP (White, Anglo-Saxon, Protestant) it sits less heavily on the traditions of various communities. The origin of the Soviet Union was not voluntaristic like this, by immigration from all over Europe; it emerged from the transformation of the Tsarist empire. But, except in the case of political ideology, there is very little pressure for any steam-rollered conformity and the languages and traditions of the various regions are being conserved and developed.

Immanuel Kant once said that the origin of states should not be scrutinised too closely lest the sense of social cohesiveness be weakened. Kingdoms that later attained some social order were originally set up by robber barons, Vikings, freebooters. Thus, the social contract, in the version of Hobbes or Rousseau, seems to be a myth. But, as Hannah Arendt has pointed out, when communities come together, work out a constitution and federate, we have the reality of a social contract creating a voluntaristic union. This is what happened when the American states federated after liberating themselves from the British and when India, after the departure of the British, adopted a federal constitution.

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Equality is guaranteed to the Indian citizen by our constitution. In the political, economic and social spheres we have been trying to realise this ideal. Our tempo of progress may not have been sensational, and there has certainly been resistance to change from vested interests. But there has been no overt rejection of the ideal. However, in one sphere, which on the surface relates to freedom of cultural life and expression, but which has serious implications for the unhampered economic career and livelihood of every citizen, we seem to be fluoundering most unhappily. This is the issue of language.

Language has many functions. It is the means of, communication among the people of a community in the daily transactions of living, in the contacts of the workday world. It is the medium for the higher life of the mind, of the adventure of analytical thought, of the creativity of poetry. Where a commonalty of culture is shared by many communities with different languages, one language of classical status may become an internal contact language for the whole family of peoples. Serious difficulties emerge when these functions are not distinguished.

Let us briefly trace the historic situation in India. If Sanskrit was a common language, it never was the language of the commoner. It was confined to the elite. The ordinary people spoke Prakrit which varied from region to region. The elitism of Sanskritic culture comes out in the tradition of Sanskrit drama which lays down that the plebian characters shall speak Prakrit, I do not use the expression elitism in a pejorative sense. An artistocracy of the spirit is salutary in every humanistic tradition. When we plead for a wider sharing of the cultural legacy, we do not have in mind the vulgarisation of culture, but the provision of apportunities to the masses to escalate themselves to an aristocracy of the spirit. This needs the refinement of language for high analysis, expression and communication. Where the spoken language fails far short of this level, a classical language of the elite will fulfil the needs of cultural life and in one sense have a monopoly of it.

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But the situation changes in history. The Buddha wanted his message to reach the masses. Therefore he used the Prakrit. The Prakrits thus developed their expressive and communicative efficacy, later, the modern languages—of the north—evolved from Sauraseni, Ardhamagadhi, Maharashtri and other Prakrits. Today, the regional languages are not mere vernaculars. As their efficacy for the higher life of the mind evolved progressively, they assimilated the entire elitist Sanskritic herritage further enriching themselves thereby. Even in the case of the languages of the South which evolved from a Dravidian stock, the evolution was through the assimilation of this heritage. Thus refined, the regional languages have become instruments for the further development of the cultural traditions. For many centuries now, they have been great vehicles of intellectual and literary activities. Many of them have their own rich classical traditions.

The intrusion of English, along with the empire, wrought many changes. The status of Sanskrit as a common language of culture and as an inner contact language declined more rapidly than the similar status of Latin in Europe; for in Europe, Latin had continued to be the medium of instruction for several disciplines in many universities. The elite groups using Sanskrit shrank in size. English became the language of higher education and the new elite increasingly used English as its medium.

Now, let us be very clear that we do not forget certain matters of fact. We made up our minds that the State, the new Indian Republic, could no longer continue to support the position of English as the language of the higher life of the mind for the peoples of India. For pragmatic reasons we could continue to use English: and I shall return to this point later. But we wanted to develop the regional languages to the fullest efficacy for serving the needs of cultural expression. These regional languages are all national languages of India. The Constitution is unambiguous on this point.

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It is in the case of the official languages of India that ambiguity and contradictions between declared policy and actual practice linger. Here again, a historic retrospective will help.

The paradox of Gandhiji was that he was in one sense anti-elitist and in another sense he wanted the common man, every one of the masses, to rise to the aristocracy of character which will give him the capacity for self-government which, in his profound perspective, implied the government of the self too. He wanted the resurgent India to be born out of the reawakened minds of the masses. For communicating with the masses he wanted a medium of the greatest possible transparency. As he initiated the freedom struggle first in the north, he had to chose a language of the north and also a particular stratum of that language. He opted for Hindusthani which he used interchangeably with Hindi, but very specifically in the manner he had in mind. And he clarified what he had in mind at the Hindi Sahitya Sammelon of 1918. He said: "Hindi is that language which is spoken in the north by Hindus and Muslims and which is written in either Nagari or the Persian script. This Hindi is neither too Sanskritised nor too Persianised. The sweetness which I find in the village Hindi is found neither in the speech of the Muslims of Lucknow nor in that of the Hindu pandits of Prayag. The language which is easily understood by the masses is the best."

It is extremely important to understand all the implications of Gandhiji's approach. He definitely was not prescribing a medium for the cultural life—either for the whole of India or even for the north. He was thinking of the requirements of day to day communieation which does not rule out communication of ideas relating to freedom and self-government. He did not want any one community to be favoured, even fortuitously, by his choice. In the specific context, this related to a balance between Hindus and Muslims or, more broadly, Hindi-speaking and Urdu-speaking peoples.

Gandhiji's Hindusthani could be easily learnt by other regions of India. But opinion gradually shifted and hardened. The

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Constituent Assembly debated the issue in September 1949. The decision to use Hindi in Devanagari script, and not Hindusthani, was taken by a one-vote majority. About the difficulties caused by momentum towards Sanskritisation which this shift implied and which became a reality, I shall not dwell in detail. It has created difficulties in the north itself. The Urdu-speaking people, and they are not confined to the Muslims, have been alienated by the heavy Sanskritisation. In the south, the surfacing of the bias latent in the shift and its rapid growth are now creating serious difficulties.

Here again, we could benefit from our historical experience in learning how good decisions yield unhappy results when bad motivations creep into the implementation. The movement for the reorganisatsation of the Indian federation on the basis of linguistic states was inspired by high perceptions and motives. If all the people having a common language are united in one state, there would be more rapid progress, not only in cultural life, but also in the growth of the masses to full civic responsibility and citizenhood. Unity was not a steam-rollered homogeneity, but a harmony of autonomies. Lokamanya Tilak had stressed this; Pattabhi Sitaramayya reiterated it in the Calcutta Congress of 1917, and the Nehru Report of the All Parties Conference of 1928 stated that the prime consideration should be the "linguistic unity of the area concerned"; and finally we had the States Reorganisation Committee Report of 1955 and the subsequent reorganisation.

Through shared cultural traditions, the Indian people have felt and conserved a unity though, till the advent of the Repbulic, India was never one political unit. But with linguistic reorganisation, cultural interfaces were frozen as political frontiers even though the units were federating units. Now, it is high time we realised this truth. Where there is strong sense of unity, all minor differences are forgotten, while where there is divisiveness or alienation, even factors that are normally unifying lose their salutary power. A common language has not politically unified the Arab peoples or Latin America, while Switzerland with three

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languages shows a strong national cohesion. Potti Sriramulu gave up his life for the separation of Andhra from Madras. A few years later we witnessed tragic conflicts following demands for the dismemberment of this linguistically unified state. Linguistic unity does not automatically create harmony. This can be secured only if people do not exploit their brethren, develop the sense of a family and extend this sense to larger and larger entities, rising to the concept of the nation and beyond. In 1947, the Constituent Assembly set up the Linguistic Provinces Committee with S.K. Dar as Chairman and the Dar Report had given some warnings. It said: "The case against these linguistic provinces rests upon the intolerance which they breed against the minority speaking a different language in the same state, the interprovincial isolation and antagonism which they bring into existence, the parochial patriotism which they emphasise as against the growth of the nascent national feeling."

The linguistic states, however, are now a reality. But we should take heed of the warning. The recognition of Sindhi took a long time because it has no home base in any specific region, though here we forgot that the home of a language is in the minds and hearts of man. Many dialects can grow into fully expressive media with their own unique rhythm and music and expressive felicity if the parent states would only give some encouragement. Maithili and Konkani are instances. In the case of many dialects and tribal languages, we have left it to the missionaries to devise a script and nurse the further growth.

But let me move on to the larger scene, to bring out the peculiar nature of the misunderstanding that seems to be the origin of the difficulties here. Hindi has *the triple* status of being the *regional language* of some states, a *national langu ge* like any other language of India, and an *official langu ge* of the Indian Union. I have already said earlier that serious difficulties would arise if the functional roles of language are not clearly distinguished. Now, if the people of the states where Hindi is the

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regional language create pressure for making Hindi much more than an official lahguage, they will in effect be trying to supplant the other regional languages, to make Hindi the exclusive national language.

This cannot be done and it ought not to be done. It is very obvious that it cannot be done. In spite of four centuries of English rule, either in the form of the East India Company or the British Empire, English could never become the language of the masses, could never displace the regional languages. And with hlstoric circumstances far less favourable, Hindi is not going to succeed where English failed. But even the attempt should not be made, because it implies a revival of imperialist and coloniolist ideas.

In his inaugural address at the Seminar on National Integration held in 1958. Humayun Kabir who was then Union Minister for Education and Culture said: "It may not be explicitly formulated and may not even reach the level of conscious thought, but there is little doubt that at least a part of the insistence of the Hindi-speaking people to make Hindi the official language of the Union is based on their expectation that this would place them in a position of advantage in public life and public services *vis-a-vis* the other language groups of India."

I don't want to waste time in establishing that such motivations are operating in the scene. But I feel that I can expect a consensus here that such motivations would be grossly unfair and should be renounced forthwith if they exist. The needlessly irritating practice, or at least lack of thought, of providing forms for the citizen's dealing with the Union government in one official longuage only when two exist, arbitrary orders by Ministers that all notes put up to them should be only in Hindi, and similar violations in practice of declared policy should be abandoned. In December 1967 the Official Languages (Amendment) Bill was enacted by the Parliament "to give statutory recognition to the assurances of the late Prime Minister regarding the continued use of the English

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language as long as the non-Hindi-speaking people did not desire a change." Let us not subvert this policy by unfair subterfuges in practice. But while this plea is addressed to the people who show some degree of fanaticism in favour of Hindi, I would plead with the non-Hindi-speaking people that, in theory at least, they should be willing to accept Hindi, if Hindi perfects its capacity to function as an internal contact language. This condition should be recognised as paramount by north and south, for a defective medium of communication will affect our economic performance as a nation which has to catch up a lot in development.

In the transitional phase there is great advantage in using English. At the present moment, it has a substantial efficacy as an internal contact language. It is also very valuable as an international contact language. That is why China has made it a second language. And even when the role of English as an alternate official language draws to an end, it would seem desirable to maintain it because of its value for dialogue with the rest of the world.

I happen to be a southerner, but I have lived forty years in the north and I am now permanently settled there. I can assure you that there is no southern bias concealed behind my advocacy of pragmatism. In fact, I have inherited this pragmatism from the Constitution and the thinking of the people from all parts of India that gave birth to the Constitution. In Article 348 (1) English is declared the language of the Supreme Court, the High Courts, of Bills, Acts, orders, rules, regulations and bye-laws "until Parliament by law otherwise provides," that is, for an indefinite period. It was clearly recognised that the juristic basis of civic life would be plunged into anarchy if any undue haste was shown in changing the medium. And if, in the case of the official language, Article 343(2) conceded fifteen years, from 1950 to 1965, for the transition from English to Hindi, it was because of the same healthy distrust of undue haste. And in 1967 we realised that the time had not proved adequate and amended the Official Languages Act. This

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time, we have left the period indefinite as in the case of the provision for the Supreme Court and the High Courts. This is a sober attitude. If all of us are satisfied, we can introduce the change any day. But please remember that all of us, and not some alone, have to be satisfied.

And now we come to the tasks ahead. A people have a national unity only when there are continuous cultural interpenetration, cross—fertilisation and sharing of the recurring fruits of creativity. In the old days, this process was continuous among the aristocracy of the spirit and some of the achievements seem incredible in retrospect. How did Sankara manage to travel in the ninth century from Kerala right up to Kashmir and leave a legacy for the whole of India ? Jayadeva did not came to Kerala, but his *Gita Govinda* did, and a stanza from the poem has now become part of the innovation of Kathakali dramas. This is very deep cultural interpenetration, for Kathakali is the most characteristically indigenous art form of Kerala. Chaitanya is supposed to have come across a manuscript of Bilva Mangala's *Krishna Karnamritam* at Purushottam which is Ambalapuhha near Alleppey in Kerala and the poem must have contributed to Vaishnavite lyricism in Bengal.

But a very important, and disturbing query now raises its head. Are we a nation only in terms of the shared heritage of the past, only in terms of memory, not present experience and future anticipation ? Have we ceased to be culturally significant, even relevant, to each other, today?

I do not have any statistics, but wouldn't it be right to say that, if you take the European situation, the quantum of translations into any one language, of current creative work in the other European languages, will far exceed the quantum of translations into any Indian language from the other Indian languages? And Europe consists of many nation-states, while we are supposed to be one nation, one state.

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The dialogue, not only between north and south, but among all of us, frozen for centuries, has to be resumed now. Can we devise the machinery for communication ? We have now many Institutions for teaching languages, for translations. We have departments of modern Indian languages in many universities. We have the Central and State Sahitya Akademis, the National Book Trust, the Publications Division. Is their record adequate ? How can their performance be improved ? There is a scheme for awards to people from the non-Hindi speaking areas who write books in

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time, we have left the period indefinite as in the case of the provision for the Supreme Court and the High Courts. This is a sober attitude. If all of us are satisfied, we can introduce the change any day. But please remember that all of us, and not some alone, have to be satisfied.

And now we come to the tasks ahead. A people have a national unity only when there are continuous cultural interpenetration, cross—fertilisation and sharing of the recurring fruits of creativity. I
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The dialogue, not only between north and south, but among all of us, frozen for centuries, has to be resumed now. Can we devise the machinery for communication ? We have now many Institutions for teaching languages, for translations. We have departments of modern Indian languages in many universities. We have the Central and State Sahitya Akademis, the National Book Trust, the Publications Division. Is their record adequate ? How can their performance be improved ? There is a scheme for awards to people from the non-Hindi speaking areas who write books in Hindi. Why haven't we thought of giving awards for similar integrative reaching forth in the reverse direction ? In every European country, we can find a large number of people who not only know the languages of other countries but have specialised in various aspects of the literatures of other countries. One of the best histories of English literature is the book by Legouis and Cazamjan, who are Frenchmen; and people like Bowra and Cohen can survey the entire European literary scene with first hand knowledge of the creative output in many lauguages. Why hasn't there been any trend of that kind in this country ?

Publishers and Writers Meet in Calcutta —A Report

A conference of writers and publishers of Hindi and Bengali was held on the occasion of the Calcutta Book Fair under the joint auspices of the All India Hindi Publishers Association and Calcutta Publishers and Booksellers' guild. Mr. Krishna Chandra Beri, President, All India Hindi Publishers Association, said the conference aimed at discovering talented writers in various subjects for translations into Hindi.

Inaugurating the conference, the renowned editor Mr Tushar Kanti Ghosh, said that reciprocation entailed a two-way traffic. Bharatendu Harishchandra had reproduced "Neel Darpan" of Bangali as "Neel Devi" in Hindi. The first Hindi Newspaper "Udant Martand" was published from Calcutta.

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Mr Supriya Sarkar, President, Publishers and Booksellers Guild, Calcutta, said that translation would receive a fillip if newspapers took active interest and gave good publicity.

Mr Janaki Nath Basu, President, Bangiya Prakashak Tatha Pustak Vikreta Sangh, congratulated the All India Hindi Prakashak Sangh for taking the lead in the challenging task of reciprocation and assured them that the Bangiya Prakashak Sangh would launch a constructive programme.

The Chairman of the Publishers' Session, Mr Sailendra Nath Guha Roy, Director, Saraswaty Press, said that national emotional integration could be achieved only when translations in various Indian Languages provided a forum for the meeting of minds.

The Chairman of the second session of the conference Dr Prabhakar Machwe called on Hindi publishers to concentrate on producing quality literature. The disintegrating process from the creation of linguistic states could be set right through literary exchanges by publishing good translations, he said.

Presenting the writers' viewpoint Mr Swadesh Bharati said that a writer could not reach the common reader without the cooperation of good publishers and hoped that publishers would do justice to writers

Presenting the case of translators, Mr Bimal Mishra said that a tranlator should be prepared to bear greater responsibility and dedication.

Prof Kalyan Mal Lodha, Hindi department head, Calcutta University, said that only such work could be the medium of national and international exchange whose authors could establish indentity with the national consciousness or the overall social milieu.

Mrs Maitreyee Devi, Mr Bimal Mitra and Mr Sunil Ganguli dealt with the problems of exchange of literature among various regional languages.

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Malyalam Literature in the Focus

K. M. George

In an august assembly of writers from all the modern Indian languages like this, a keynote address has to be prepared with a great care, which means sufficient notice. But as you know, I was asked to perform this role only yesterday and hence it turned out to be a good cerebral exercise for me last night. 'Malayalam literature' is the focal point of our deliberations during the session. Such short notice is neither fair to the literature nor to you distinguished authors let alone the person who is expected to deliver the keys unravelling new perspectives from the author, publisher and book-seller down to the reader in relation to his literature.

I shall speak a few words particularly keeping in mind the brother writers from sister languages.

When we come together from various language-areas, we naturally make use of the opportunity to renew old friendships, to make new friends and compare notes as regards literary enterprises and problems. I am sure that all of us realise that we can refer to "Indian languagees" only in the plural and not in the singular as 'Indian language'. However when we speak of our literature we can use both the *singular* and the *plural* as the context demands. We refer to *Indian literatures* in the plural meaning literatures produced in the various Indian languages; we also refer to Indian literature in the singular when we want to think of it as ONE entity. Though multi-lingual and multireligious, there is a basic unity in Indian culture. This we find in the arts and letters of India in their varied forms. But literature is by and large, language-based; and hence conditioned by its locale and socio-historical forces. That is why each literature has its own specific form and special favour.

Keynote speech delivered at the fifth annual session of the AGI held in Ttivandrum in December 1978.

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Let us try to ascertain at least in a general way the distinctive features of Malayalam literature, its bearings and its place in the linguistic set-up of India. Malayalam is geographically away from the mainstream; but literary traffic depends on the movements of writers and their thoughts and ideas. When we survey the Indian language scene, we have to first take into account Sanskrit which has a preminent position. Apart from it, we have 14 languages recognised in the Constitution which may be arranged as follows on the numerical strength of the speakers (1971 Census). Hindi, Telugu, Bengali. Marathi, Tamil, Urdu, Gujarati, Malayalam, Kanada, Oriya, Punjabi, Assamese, Kashmiri, Sindhi. With nearly 22 million speakers Malayalam has the eighth place.

Despite several archaic forms which Malayam shares with Tamil, it is one of the most receptive languages in India willing to absorb fresh ideas and forms from other literatures. This operation has started centuries ago. Syriac and Arabic have influenced it considerably. It has translated works (nearly 600) from as many as 25 European languages, starting with English and French down to Swedish and Polish. Coming to Indian languages, Sanskrit had a predominant influence on it, which incidentally has resulted in a peculiar variety of literary dialect called *Manipravalam*, the like of which is not seen elsewhere. This does not stop at borrowing a few forms. That many languages have done. Malayalam has gone several steps further. The Sanskit forms have been so welded into Malayalam that a new structure has evolved. Thus *Manipravalam* in Malayalam is not merely an admixture of Sanskrit and Malayalam words, but it is almost a special dialect. The Sanskrit words when accepted for *Manipravalam* should be declined and conjugated exactly as in Sanskrit. This unusual kind of mixing has come to stay and there are several *Champus* and *Sandesakavyas* composed in this ornate and odd literary style. I would like to use a modern expression and call it a *synthetic literary dialect.* perhaps we could take it as a cultural expression of socio-historical phenomenon in Kerala, where the Nambudiri Brahmins legitimatised their free marital relationship with the non-

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Brahmin Hindu women calling it *sambandham*. The literary *sambandham* or crossfertilization process has been acknowledged and approved in the 14th century work on rhetoric *Lilathilakm*. Kathakali also may be viewed as a fine product of grafting A & D (Aryan & Dravidian).

The Indo-Aryan infiltration in the realm of literature is particularly manifest in the developed languages of the Dravidian family. The religious thoughts of the Hindus, particularly the great epics *Ramayana* and *Mahabharata* have been responsible for good deal of literary creation of the Dravidian tongues. Buddhism and Jainism also have contributed to the flowering of literature in Tamil, Kannada and Telugu, but not so much in Malayalam.

The balance among religious communities in Kerala is something which distinguishes it from the other regions. Here the Hindus, Christians and Muslims are all important communities having sizable populations and their existence for several centuries has contributed a *composite* culture which is reflected in the language and literature as well. The Hindu cluture has no doubt dominated, but the Christian and Muslim strands are also quite significant.

Kerala is a land of paradoxes, at least apparently. Backward economically, it is otherwise one of the better developed states. Despite the acute food scarcity, life expectancy is highest here and infant mortality lowest. The percentage of literacy is highest here and the stock of professionals (doctors, engineers, lawyers) is three times the national average. Though population-wise it ranks 8th, readership-wise its place is second. It is no doubt a problem state; but it is also the most progressive. And that cannot be a surprise when 40% of its budget goes to education while the national average is only 4%.

The literary output in the last 50 years has been phenomenal and it can vie with Bengali and Marathi which had a better start. It is therefore not an accident that among the literary works in the

078278

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Indian languages written during a period of 33 years, the first Janpith Award for the most outstanding Indian book was given to G. Sankara Kurup for his collection of poems, *Otakkuzhal*. In the same way, when the Malayalam film Chemmeen based on Thakazhi's noval of the same title got the President's gold medal in 1966, it was the first South Indian film to get that.

From the time of Adi Sankara, Kerala has been a vital centre for the development of Indian thought and has been a meeting place of different influences, Indian and foreign. *No other region in India has witnessed such a dynamic confluence of the Dravidian and Aryan traditions; the Christian and Muslim influences have merged with this.* Perhaps this explains in part the urge for *experimentation* which is so remarkable in modern Malayalam.

As I have already indicated, Malayalam Literature is growing fast and developing in many directions. This is beneficial both to the author at one end and the readers at the other; but more so to the intermediaries, viz. the publisher and the book-seller. But we are not satisfied with the state of affairs. We face many problems as in other languages. The quality and quantity of literary output should further improve. Malayalam is yet to evolve as an adequate medium for all kinds of specialized and sophisticated communication in all levels of civilized living. To achieve this it has to get assistance and inspiration from various sources. The long history of foreign contacts gave Kerala a tradition of adult education and a tolerably good standard in literacy and education. The assimilation of Western ideas and forms, though good in its own way, has not always been as selective as we would have desired.

The literature of a region can be likened to a tree which grows and flourishes on account of various contributory factors. It cannot be healthy and strong if it depends only on its own soil. The breeze from all directions, shaking and challenging gives it strength and capacity for growth. The rays of the sun give vitality and radiance. The rain from the skies gives it freshness and vigour. We believe that Malayalam literature can grow further in strength

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and vitality by exposing itself to other stimulating literatures. We do not want to be insular. We would like to borrow and grow.

I have briefly referred to the translations from European languages. But what is the position of Malayalam with regard to our own literatures?

Here is a list of the number of titles translated into Malayalam from other modern Indian languages upto about 1975:

Bengali	196	Gujarati	7
Hindi	130	Kannada	5
Tamil	46	Punjabi	4
Urdu	24	Oriya	3
Marathi	14	Telgu	2

From this we get a general picture of the literary traffic into Malayalam – the *inflow*, in other words. I am sure everyone will agree that the figures do not reflect the superiority or otherwise of these languages. Why souldn't we have more books from Kannada, Marathi and Telugu? Bengali and Hindi top the list because of two different reasons. Bengal was exposed to the impact of the West earlier and its literature functioned as a catalyst in India for over three decades. The spread of Hindi was part of our struggle for independence. Therefore quite a few Malayalees picked up Bengali and Hindi and some of them turned out to be translators. That is all.

There is definitely so much imbalance and casualness in literary exchanges. The members of the Authors Guild of India should be aware of this. There is utter lack of planning. Even from Bengali and Hindi what Malayalam has got is by and large only fiction. So the awakend Malayalam reader interested in understanding and enjoying Indian literature from various languages, gets only an insignificant, partial and undependable picture.

If similar statistics could be prepared for other languages also we will know where we really stand as regards inter-literary exchan-

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ges and understanding of the totality of Indian literature. We are interested not only in *adan* (taking) but *pradan* (giving) also, even though it is the business of other people. There should be some correspondence and equity between the two operations. But alas;. the reality is so disheartening if not humiliating.

Let us focus our attention on Bengali and Hindi *vis a vis* Malayalam. While Malayalam has received as many as 200 books from Bengali, it has given only 10 books to Bengali. We are willing to give any number. But they are not capable of receiving it. The reason is the paucity of Bengali translators. The translator should have aquired *intimacy* with the donor language and *mastery* of the receptor languages. Translation into Bengali must be done by a Bengali who has learnt Malayalam. Similarly transtation into Hindi must be done by a Hindi-wallah who has mastered Malayalam. But they won't learn the languages of the South. The difficult job of learning other languages is left to the poor Malayalee or the Tamilian. That explains the total failure in achieving *reciprocity in literary transactions*.

This is one of the major problems that we are facing. Where is the key? Here is a small key.

If you are willing to select one young writer of your language who is willing to learn Malayalam, we will welcome him or her. We can give h:s itality to 13 or 14 such young writers and teach them Malayalam and acquaint them with its literature. We will also give them a course in transalation techniques. In a matter of two years, they will evolve as good translators from Malayalam into their own languages. This is the most effective way of counteracting the present lopsided exchange and arranging an even *outflow* of Malayalam books. Are you prepared to accept this key? The selection, no doubt has to be done with care. If each language can make such offers, it will pave the way for inter-literary exchange and understanding.

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Aspects of Kerala's Cultural Memory

John Pulparampil

The pace of socio-political and cultural change has never been so rapid as it is in contemporary times, thanks to man's unprecedented advance in science and technology during less than one hundred years. In theoretical terms, this unprecedented but rapid and extensive transformation in man's social milieu can be interpreted with the aid of the concept of an internationalisation-individuation syndrome of socio-political development. Mankind is, on the one hand, tending to be unified in physical and intellectual terms, thanks to the spread of man's social awareness and the elimination of physical distance as a result of modern technological advancement. For human collectivities, it is becoming more and more impossible to exist and operate in isolation, without being aware of, and taking into account other human collectivities. Thus human collectivities are becoming more and more *internationalised* or globalized in existence and outlook. But this same process is also bringing about, a more organic union among them in the form of geographically identifiable units and also a greater self-awareness among people. The phenomenon of twentieth century nationalism as well as subnationalism (even linguism and regionalism) are clear expressions of this development. This trend in socio-political development marksa tendency towards greater and greater *individuation* simultaneous with the process of internationalisation mentioned above. No exercise in socio-political analysis can be comprehensive and free of distortions unless this two-fold aspect of contemporary history is kept in perspective. In what follows is givn a brief account of the individuation process of the Keralites, with special reference to the nationalist and subnationalist movement in Kerala.

In collective terms, a major root or foundation of a community's political culture is constituted by its recent and remote political experiences. Thus one cannot speak of the political cul-

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ture of India without referring to popular memories of the nationa list movement. The same is the case with Kerala. Among the ele ments constituting the foundations of Kerala's political culture are the nationalist movement and the *Aikva* Kerala movement. Various events in connection with these two movements over a period of four decades since the first conference of freedom fighters of Kerala held at Koshikode in 1903 have not only shaken up an otherwise peacel loving people, but also left indelible marks on the minds of the Kerala people. Much of what happens in Kerala today has deep roots in what happened during those days.

A further determinant of the happenings as well as political memory of the people in Kerala is constituted by what is best summed up as its historical and geographical "givens". While the Kerala of *Ithihasa* memory is a land which had its golden age under the rule of Mahabali, when all were equal and every thing good was available in abundance, the Kerala of contemporary history is not only one of the smallests tates in India, having only 1.2 percent of the total Indian territory, but also a place where problems of agriculture, unemployment, and unemployment in interaction create acute social tensions, thus adding further dimensions to an already caste-ridden society. As a land where too many people oftoo many cultural traditions inhabit too limited an area with a predominant concentration on agriculture, Kerala has come to be know as a "problem state",.

Since the nationalist and the *Aikva* Kerala movements are aspects of Kerala's recent past where important elements of the social aspirations of the people of Kerala were manifested, these are especially significant in the context of a discussion their cultural memories.

The Nationalist Movement

The nationalist movement in Kerala was for many reasons different from that in other parts of India. For one thing, it started rather late in Kerala, the first conference of freedom fighters held

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in 1903 at Kozhikode marking its inauguration. And for another, unlike elsewhere in India, the nationalist movement in Kerala, especially since the mid 1920's, was accompanied also by an intense struggle for social-cum-agrarian reform. A third characteristic that is unique about the nationalist movement in Kerala was that it had a period led by the Congress leaders (1903-1939) and another period led by the Communist Party (1940-47). Nor were these different periods uniform as far as the form or intensity of the struggle were concerned. The period under the Congress leadership had atleast five distinctive phases as follows: (1) phase of full and inactivity, 1903-1915; (2) phase of mobilising man, 1916-1924; (3) phase of agrarian movements and trade unionism, 1925-1929; (4) phase of civil disobedience, 1930-1932; and (5) phase of ideological polarisation between the Congressmen and the Communists, 1933-1939. But the period under the Communist leadership was one when the momentum of struggle was all through kept at a high pitch, till the attainment of Independence in 1947.

Concluding Remarks

This analytical essay on some aspects of Kerala's culture memory has been written under the major assumption that we are living in an epoch when the cultural socio-political changes all over the world are characterized by the twin processes of internationalisation and individuation as defined at the outset itself. The main thesis sought to be urgued out has been that while the nationalist movement in Kerala reflected the process of internationalisation, in so far as Kerala was identifying itself witht he major aggregate that nationalist India was, the *Aikva* Kerala movement was Kerala's own version of the process of individuation. As for nationalist India itself, its struggle for independence was its own version of the process of individuation, while its open policy of friendship and collaboration with other nations marked a reflection of the process of internationalisation. At a time when discussions on the formation of a World Government are very much alive, the above framework for analysing and interpreting contemporary sociopolitical development appears as both valid and relevant to this writer.

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SECGEN'S COLUMN

By D. R. M.

At this time of the year this column generally begins with a wail against the weather in the Capital—against the infernal heat and the dulness of the season, against the lack of social or, for that matter, any life, what with everyone who is anyone escaping to the hills or the temperate climes abroad, while those unlucky ones, left behind, lie in an uneasy state of torpor.

Such then is the alibi for AGI to lie low in the long summer months, when it is difficult to collect even ten members for a get-together.

And then came the rains, which dissipated the heat and, overnight, the prospect turned green and lively. But for chasing out the dulness of the season, the credit has solely to go to our quick-change artists. the politicians who, with the opening of the monsoon session of Parliament, descended on the Capital like vultures.

And thereafter there was not a dull moment. It was first class entertainment which, had it not been so tragic, was a prize comedy, what with the buffoonery, comic postures, contortionist tricks, political acrobatics, and unashamed opportunism exhibited by the tallest among them.

In any country where the electorate is politically conscious and vigilant, these politicians dare not show up at the hustings, and if they did, they would lose their deposits. We hope our electorate would react equally sharply towards these contortionists.

But so far as we are concerned, the quick-change artists filled the vacuum and stepped in to provide "the greatest show on earth", surpassing their own notorions record of the past thirtyone

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years! The name of the play is "Neros fiddled, while Rome Burnt".

Preparations for the Sixth National Convention of Indian Authors are already in hand. The Executive Committee has decided to hold the sixth convention in New Delhi alongside the International Book Fair, being held in the Capital towards the end of February 1980.

This decision springs from the AGI's consciousness of its duty to participate in the country's major biennial event in the field of book development and industry. AGI cooperated with the organisers of the World Book Fair on the last two occasions, in 1978 and 1976 and we held our own annual authors' conventions alongside the World Book Fair and on the same grounds.

The decision to hold the Sixth National Convention of Indian Authors in the Capital is expected to be favoured by most members of the AGI, as that would give them the opportunity to participate in this rare international books event while attending the Authors' Convention.

We are in correspondence with the renowned Bangali writer and Gnan Pith Award winner Mrs Ashapurna Debi with a view to inviting her to accept the Presidentship of the Sixth National Convention of Indian Authors. We are confident Mrs Ashapurna Debi will accept our invitation.

The highlights of the tentative agenda prepared are as follows:

(1) A Dialogue between Authors and Publishers—a discussion on author-publisher relations and problems.

(2) "Women on Women"—a literary discussion.

(3) A symposium—"Fictionising History: where do we draw the line?"

(4) A Poets' Evening.

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We are already in correspondence with the Education Ministry in regard to the quantum of grant towards the TA/DA allowance for outstation members participating in the Authors' Convention. We hope to obtain first class fare for the outstation members participating in the Convention, instead of the second class fare sanctioned by the Education Ministry for the Trivandrum session.

AGI's target of reaching a memebership strength of 500 is expected to be reached by the time the Sixth National Convention of Indian Authors meets in the Capital in February, 1980. We have already reached the figure of 465. At the forthcoming session of the Convention, we should put our heads together and think up measures and plans for intensifying AGI's activities and making the AGI even more useful to members.

Members are once again urged to take greater interest and contribute articles and ideas to improve the contents of AGI's quarterly journal INDIAN AUTHOR. They should avail of this valuable forum to discuss their professional and literary problems and run debates on professional and literary issues.

A Special Number of INDIAN AUTHOR will be brought out, as in the past, on the eve of the Sixth National Convention of Indian Authors. The publication of this Special Number is also an occasion to enhance AGI's funds through advertisements for the pages of the Special Number, apart from obtaining outstanding literary contributions for its columns. Members are therefore once again requested to exert effort to canvas advertisements for the Special Number of INDIAN AUTHOR. Even if a member obtains one ad, it will go a long way to help. The ad tariff is: cover-page Rs. 800; inside-cover Rs. 600; inside pages Rs. 400 per page.

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New Books by Members

Provash Ranjan Dey—*Children's Literature of Bengal;* short history of children's literature of Bengali, pp 32+12; price Rs. 5.

Narenderpal Singh; 1. *Trapped* (novel) pp 226; price Rs. 8; pub Orient Paper back 36—C, Connaught Place, New Delhi.

2. *Flaming Hills* (novel) pp 212; price Rs. 5; pub Sterling Publishers, AB—64, Safdarjung Enclave, New Delhi.

3. *Sutardhar* (Punjabi novel) pp 212; price Rs. 15; pub Navyug Publishers, Chandni Chowk, Delhi.

Kawal L. Hira—*The Bridge Book*; covers a new system of playing the card game of contract bridge; pp 131; price Rs. 8; pub Sterling Paperbacks.

Paripurnanand Varma;—*Sex Offences in India and Abroad: a Sociological Study*: pub B.R. Publishing Corporation, 461 Vivekanand Nagar, Delhi 110052; pp 235: price Rs. 50 ($ 10): A sensational and revealing sociological study of sexual offences in India and abroad.

Kamachar—Tab, Ab, aur Age; (Hindi); pub Samanantar Prakashan, New Delhi-110001; pp 164; price Rs. 30. A deep study of human sexual behaviour in the past, present and what it is expeted to be in the future.

D. R. Mankekar—*Media and the Third World;* pp 124; Rs. 10; pub Indian Institute of Mass Communication, New Delhi. Essays & speeches by the author on the demand by nonaligned nations for a fair deal in the area of International Media.

Note: Members are requested to furnish information for this column in the following manner. It should be either typewritten or in block letters.

Author's name: title of book—to be underlined; language; novel, poetry, short stories, etc. pp; price; puplisher; description in not more than fifteen words.

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AGI Register

The list of 421 members of the AGI was published in INDIA AUTHOR Vol-3 Number 3 (July-September 1978) issue. Th following further list brings the membership list upto date:

422. Mr. C.B.L. Bhatnagar,
23 Bell Building,
Sir Pherozeshah Mehta
Road, Fort,
Bombay-400001

423. Miss Dakshina Patel,
H-48 R.K. Nagar Flats,
Mandevalli,
Madras-600028

424. Mr. Ravindra Narayan
Saxena,
D-II/91 I.T.I. Campus,
Pusa,
New Delhi-110012

425. Mr. R.S. Himanshu,
Vaikunth,
E/422 A Block,
Jamshedpur-831011

426. Mrs. M.R.A. Baig,
AN-NOOR,
R-8 Hauz Khas,
New Delhi-110016

427. Mr. K.C. Kamaliah,
No. 5 (Plot B-194)
Eleventh Avenue,
Ashok Nagar,
Madras-600083

428. Mr. Atulananda
Goswami,
Superintendent of Taxes,
Jorhat-785001 (Assam)

429. Dr. K. Shivaram Karant
P.O. Saligrama, Udipi
Taluk,
South Kanara-576225

430. Mrs. Shashi Deshpande,
39 Staff Quarters,
Nimhans,
Bangalore-560029

431. Dr. Joseph Minattur,
Professor of Law,
University of Cochin,
Cochin-682022 (Kerala)

432. Dr. Mehta Vasishtha De
Mohan,
121/B 20 near District
Courts,
Hoshiarpur

433. Mr. A.N. Bhat,
c/o Bristol Photographic
Stores,
22-A, Laxmi Building,
Sir Pherozeshah Mehta
Road, Fort, Bombay-400

434. Dr. R. Rabindranath
Menon, IAS,
"Ranchakkal"
Trivandrum-695008

435. Mr. Provash Ranjan De
4/2 Jadab Ghosh Road,
Calcutta-700061

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436. Mr. G.D. Shukul,
D/3/C D.D.A. Flats,
Munirika,
New Delhi

437. Mr. R. Hali,
Pearl Hill,
Attingal,
Trivandrum

438. Prof. C.K. Moosad,
'Bhasha',
Thycaud,
Trivandrum-695014

439. Dr. C.K. Kareem,
Fatimath,
Udarasiromoni Road,
Trivandrum-695010

440. Mrs. Sarah Thomas,
'Prasanth',
Nandavanam Road,
Palayam,
Trivandrum

441. Dr. K. Madhavan Kutty,
Principal,
Medical College,
Trivandrum-695011

442. Shri T.N. Jayachandran,
IAS,
No. 4, G. Os' Quarters,
Kaudiar,
Trivandrum-695003

443. Dr. K. Raghavan Pillai,
Director, ORL & MSS
Library,
P.O. Karyavattom,
Trivandrum-695581

444. Prof. V. Anandallittan
Nair,
'Bhadranjali',
Trivandrum-695010

445. Mr. K.C. Pialai,
'Beethanjali',
Vanross Junction,
Trivandrum

446. Mr. T. Nataraja Sarma,
Babu Niwas',
Kuriyathi, Manacaud,
Trivandrum-695009

447. Mr. R.H.S. Mani,
Lecturer in Tamil,
Government Victoria
College,
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Puthumadam,
Kadappattoor P.O.,
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461. Mrs. R. Leeladevi,
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AUTHORS GUILD OF INDIA

Aims and Objects

The salient among the aims and objects of the Guild are:

(a) to promote and protect the general professional and economic interests of its members or their successors in title as well as of all creators of literary and artistic works, both in India and abroad;

(b) to ensure the copyright on both the national and international levels, to foster better copyright relations between India and other countries, and thereby contribute to broader cultural exchanges;

(c) to formulate and enforce equitable contracts between authors and publishers;

(d) to keep members informed of their rights and interests;

(e) to give information and advice concerning problems relating to copyright, authors' rights and marketing of manuscripts;

(f) to help settle differences or disputes between members of the guild and other bodies and persons by collective bargaining, agreement or in any other manner;

(g) to act, if necessary, as agents to promote national interests both in India and in foreign countries;

(h) to establish and maintain liaison with and to cooperate with publishers and other organizations, institutions, societies or clubs in India and abroad, having like or similar objects with a view to further the objects of the Guild; and

(i) to suitably recognise and reward outstanding efforts in the field of literature.

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Edited by G. S. Khosla. Printed and Published by D R Mankekar, Secretary-General of Authors Guild of India from the office of the Authors Guild of India, C-44, Gulmohar Park, New Delhi-110049. Printed at Techno Printers, D-25, South Extension Part-1, New Delhi-110049. Editorial Office : D-103, Defence Colony, New Delhi-110024.

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Indian Author

Quarterly Journal of
Authors Guild of India

WANTED A COMMISSION OF ENQUIRY
EDITORIAL

THE SIXTH NATIONAL CONVENTION
A REPORT

REVIEWING
MULK RAJ ANAND

JEAN-PAUL SARTRE
G S. KHOSLA

Volume 5 : Number 2
April - June 1980

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INDIAN AUTHOR

quarterly journal of authors guild of India

Vol. 5 April-June 1980 No. 2

Editor: G S Khosla

Editorial Board: G D Khosla, Rajendra Awasthy, D R Mankekar, V V John, Kunnuparampil P. Punnoose, G S Khosla

Published quarterly by Authors Guild of India, C-44 Gulmohar Park, New Delhi 110049

Editorial Office : D-103, Defence Colony, New Delhi 110024

Annual Subscription : For Members of AGI Rs 8/- For Nonmembers Rs 12 U K £ 1.20; USA & other coutries $ 3
Single Copy for Nonmembers Rs 3

CONTENTS

Wanted A Commission of Enquiring	: 2	:	Editorial
Secgem's Column	: 5	:	D.R. Mankekar
Proceedings of the Sixth Convention	: 10	:	
Reviewing	: 42	:	Mulk Raj Anand
Jean-Paul Sartre	: 49	:	G.S. Khosla
New Books by Members	: 51	:	
Members Write	: 54	:	

INDIAN AUTHOR

invites brief correspondence from members of the AGI about the various problems of authorship in India relating to publishers, book marketing, publicity, reviewing etc.

about regional controversies in the book world and about national promotion of books and the promotion of the bookreading habit.

about outstanding books that deserve to be noticed in other regions.

and about recent publications of members with short descriptive comment.

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Wanted a Commission of Enquiry

The authors gathered at the Sixth National Convention of Indian Authors, held at New Delhi, last March, have with one voice, expressed their deep concern with the sorry state of the book industry in India. By book industry, used in a comprehensive sense, they meant the entire business of writing books, negotiating them for publication, their being printed, distributed and finally sold to libraries, institutions and individuals. At every stage, the plainly visible symptoms indicate a deep and worsening malaise. Authors of serious and high quality books are confronted by disincentives and impediments. Publishers hesitate to handle any but the more popular and sensational reading matter with no more than an instant and short-lived appeal. Escalating costs of printing, binding and distributing books have made worthwhile books beyond the means of most readers. The impact of foreign books is governed by considerations which have little relation to cultural or intellectual values. A glance at the gaudily arranged book-stalls discourages the serious reader. One is provoked to say that the book-shops of today are stocked only with text-books and sex-books.

When book prices rise, readers unable to buy their literary pabulum, seek sustenance in libraries. But this avenue, too, is being slowly denied to them. There are, in theory, 25,000 libraries in India, but not even ten per cent of them can afford to provide their members with new and worthwhile books. The drastic cut in library grants, recently ordered by the Government of India will result in total starvation of readers depending on libraries for their literary food.

The inevitable decline in our cultural values and the waning enthusiasm for scholarship must cause grave concern to every right think-

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ing person. No society can remain civilised or make any meaningful progress if the book industry remains sick and unproductive of good books. The demand for a Commission of Inquiry made in a resolution, the text of which appears elsewhere in this issue, has not come a day too soon. It is imperative that the entire complex of publishing printing and circulating books should be brought under a thorough probe by a high powered Commission appointed under the Commission of Inquiries Act, with terms of reference wide enough to cover the manufacture and costing of printing paper, the necessity of suggesting a code of conduct for publishers and distributors, the funding of libraries and providing adequate subsidies to promote the production of good books and making them available to readers at prices they can afford.

Let not the unanimous voice of Indian authors fall on unresponsive ears.

Notes and News

Mulk Raj Anand, the renowned novelist and veteran author has enrolled himself as a life-member of AGI. He was hitherto an ordinary member of the Guild. The other life-members of AGI are Mr. N.G. Jog of Bombay, Mr. G.S. Raisinghani of Indore and Mr. K.K. Panikkar of Kerala.

We are happy to announce that Lt. Col Gautam Sharma has donated Rs 150 to AGI, being 50% of the amount received by him from his publishers, following settlement of his complaint for violation of copyright, thanks to AGI's intervention. The Executive Committee of AGI greatly appreciate the gesture and hope other members, who have benefitted from AGI's intervention in their behalf in regard to realisation of their dues from publishers, will emulate Col Sharma's example.

We regret very much that due to a mix-up in the press a wrong photograph was published in the Special Number of January-March 1980 over the name of Smt Ashapurna Debi who presided over

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the Sixth National Convention of Indian Authors. An apology was offered to her at the convention.

AGI member honoured

G.S. Khosla, Treasurer of Authors Guild of India was honoured on the occasion of the World Theatre day on 27th March 1980 by the Delhi Natya Sangh as an eminent theatreman of Delhi. The citation read on the occasion said :

"Shri Khosla is among those who did pioneering work for the stage, wrote and produced plays, suffered financial loss, but embellished the stage with their artistic genius. He gave life to every aspect of Punjabi theatre and made this task one of his major concerns. He is a man of letters, director and producer and also a mentor of theatre arts.

Shri G. S. Khosla has made distinguished contribution to the theatre movement in Delhi from the earliest days till now. He has left his stamp on the serious and literary aspects of Punjabi theatre and in recognition of that Delhi Natya Sangh honours him on this date."

A Benevolent Fund for Authors

AN APPEAL

The Authors Guild of India has decided to start a Benevolent Fund for needy and indigent authors. The text of the resolution relating to this matter, passed at the Sixth National Convention of Authors, is printed at another place in this issue. I appeal to all members to contribute generously to this fund and to obtain donations from philanthropic individuals and institutions. The need for this measure has been long felt and the step now taken by the Guild is the expression of a unanimous drive to help needy authors and their dependents.

All contributions should be sent by cheque to the Authors Guild Benevolent Fund.

G.D. KHOSLA
President
Authors Guild of India

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SECGEN'S COLUMN

The Sixth National Convention

I am happy to report, particularly to those outstation members who could not attend it, that the Sixth National Convention of Indian Authors was a great success. It was attended by over 200 members and passed resolusions of great relevance to authors.

The Executive Committee sincerely regrets that so many of our outstatation members could not attend the Convention because of their inability to avail of the TA/DA facility, which was again due to the inadequacy of the Government's grant extended to AGI for that purpose.

Our repeated and vigorous efforts to persuade the Union Education Ministry to raise the quantum of the grant in view of the considerably increased membership as well as activities of AGI have failed. Inded, the amount of government grant given this year when our membership stands at over 500 is the same as we received three years ago when our membership was only 300.

In view of the fact that that is the only assistance that the authors' organisation gets from the Government, we have a sound case to demand a larger quantum of financial assistance to Authors Guild of India not only towards enabling Indian authors from different parts of the country to meet and confer with each other once a year in the cause of promoting authors' professional and economic interests, but also for stimulating their literary activities in the shape of publication of AGI's journal and making available to Indian authors printing paper at concessional rates.

One unhappy feature this year however was that as many as 15 members who were lucky to be recipients of the TA/DA facility, failed to turn up for the Convention, and did not intimate the AGI secretariat about their cancellation of the trip. That prevented 15 other members in the long waiting list from availing of

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the facility. One cannot help remarking that such conduct is in considerate and unsporting.

At a moment when we were complaining to the Education Ministry of the woeful inadequacy of the government grant fo offering TA/DA for some 400 outstation members, it is a pity tha fifteen receipients of the TA/DA facility cancelled their trip t New Delhi without intimating their cancellation to the AGI secre tariat, which denied that facility to other deserving members. Thi happend despite repeated requests by the AGI secretariat tha they should intimate by telegram about their change of mind.

Their lapse will give the false impression to the Governmen that we are unable to utilise even the present quantum of the gran and would thus prejudice our request for a higher grant next year.

Enquiry Commission:

Among the resolutions passed, at the sixth national conven tion one demanded the appointment of an enquiry commission t go into the state of the Indian book publishing industry and re commend measures to put this industry, so vital to the task o nation-buiding, on a sound and healthy basis, studying its short comings and prescribing remedies for them; eliminating malprac tices in the industry; fostering cordial and trustful relations betwee authors and publishers, the two main components of indutry; an exploring ways of promoting the book-reading and book-buyin habit among Indians through such aids as subsidies and regula supply of printing paper at moderate prices.

Another resolution urged that the Union Government should formulate a national policy on libraries bearing in mind the vita role libraries play in promoting literacy and adult education and generally socio-economic progress of the country, so that libraries are given a high enough priority in the country's agenda, commen surate with their role in society, through adequate financial grants and rational book-buying policies, eliminating the prevailing cor ruption, and spreading libraries and book purchasing facilities to

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the rural areas through the production of cheap books and establishment of handy bookstalls in village post offices, panchayat offices and roadside petrol stations.

Model Contract:

AGI Executive Committee had pleasure in announcing at this convention a mutually agreed Model Contract, initiated by AGI four years ago and now accepted by the Federation of Indian Publishers, after some modifications.

Apart from a similar agreement accepted by the West German authors and publishing industry some nine months ago, ours is the first instance of a model contract jointly accepted by authors and publishers. This means that hereafter when authors sign publishing contracts with publishers they would be able to use the Model Contract as guidelines and ensure that they get a fair deal from publishers.

An innovation introduced with this issue of 'Indian Author' is that we are publishing elsewhere in this issue a summary of the proceedings of the general body meeting held on May 7, 1980 and of the Sixth National Convention on 8 and 9 March 1980, held in New Delhi so that members who failed to attend the meetings in New Delhi are enabled to read about these proceedings as soon as possible.

This summary covers the full text of the Secretary-General's annual report for 1979, and full text of the presidential address of Shrimati Ashapurna Debi. president of Sixth National Convention of Indian Authors, and the texts of the several resolutions passed at the convention.

The Sixth National Convention of Indian Authors had a fraternal delegate from the Soviet Union participating in its proceedings in the person of S. Baruzdin, a renowned Soviet writer, novelist and poet, and secretary of the Soviet Writers Union.

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International Conference:

I would like to announce here that I have been invited to attend an international conference in Paris in the second week of June, under the joint auspices of Unesco and World Intellectual Property Organisation, which will discuss authors' rights, copyright matters and other problems of writers in the international arena.

Though I have been invited in my personal capacity, I purpose to participate in the conference as representative of AGI and present to this international conference of authors a report on the state of Indian book publishing industry in general and Indian authors' lot in particular as well as on author-publisher relations in our country. I will also raise at the conference the question of plagiarism and breaches of copyright of Indian authors in neighbouring countries and seek remedies through international action.

I will, of course, present to AGI members a report on the proceedings of the Paris Conference through the column of 'Indian Author'.

New Executive Committee:

The General Body meeting of AGI held on March 7, 1980 as required by the biennial rule of the Constitution, elected the following office-bearers and members of the Executive Committee:—

1.	Mr. Justice G.D. Khosla	— President
2.	Mr. Rajendra Awasthy	— Vice-President
3.	Mr. D.R. Mankekar	— Secretary-Generel
4.	Mr. G.S. Khosla	— Treasurer
5.	Mr. K.K. Nair	— Member
6.	Mr. M. Abdul Wahhab	— Member
7.	Prof. V.V. John	— Member
8.	Mrs. Manorama Jafa	— Member
9.	Dr. Anima Bose	— Member
10.	Dr (Mrs) Promilla Kapur	— Member

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11. Mr. R.S. Bhatt — Member
12. Mr. Rosscote Krishna Pillai — Member

Later, at its first meeting, held on March 25, 1980 the Executive Committee, as permitted by AGI Constitution, coopted the following members to the Executive Committee:—

1. Mr. J.N. Banerjee — Bombay
2. Mr. H.K. Kaul — New Delhi
3. Mr. Nanakram Issrani — Ajmer
4. Dr (Mrs) Nirmalprabha Bardoloi — Gauhati (Assam)

The General Body meeting also passed the following resolution unanimously:—

"Due to steep rise in cost of printing, paper and postage, this General Body of AGI has decided to increase members' annual subscription from Rs. 30 to Rs. 40, including the price of the quarterly journal 'Indian Author'. This decision is to come into effect from January 1, 1980."

Those members who have already paid their annual subscription at the rate of Rs. 30 are, accordingly, requested to remit to AGI secretariat an additional amount of Rs. 10, to comply with this resolution.

Two other resolutions standing in the name of Mr. P.V. George Irumbayam and Dr. G.S. Mishra respectively. relating to rotating the venue of the annual convention and instituting a new system for the payment of TA/DA to outstation members, fell through in the absence at the meeting of the proposers of the resolutions.

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Justice G.D. Khosla welcoming the members of the Authors Guild, the President of the Convention, Smt Ashapurna Debi and guests from India and abroad said:

The Authors Guild has grown from modest beginnings to a large body of more than 500 members. This has given strength and prestige to the Guild and has enabled it to pursue its aims and objectives in a more meaningful and purposeful manner. Let me recall briefly some of our achievements so that the members and other friends present here today may learn what we are and what we aim at.

The Guild has assisted the authors in obtaining delayed royalties due to them, by setting up a Good Offices Committee of Authors and Publishers (GOCAP). The Committee meets periodically to sort out differences and problems between authors and their publishers, and many complaints have, in this manner, been sorted out.

The Guild moved the Income Tax authorities to take a just view of the authors' right to deduct professional expenses from income from writing. The Guild has succeeded in obtaining a conceseion in this respect. Authors are now entitled to deduct 25% of the gross income from writing upto a maximum of Rs. 5000 without the need to furnish evidence of expenses incurred. We shall try and increase this to 50% and Rs. 10,000 respectively.

We made certain purposeful suggestions to the Central Government on the subject of Copyright and the Government has agreed to incorporate these suggestion in the amended Copyright Act proposed to be enacted.

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A Model Contract drawn up by the Guild between authors and publishers was discussed with the representatives of the Publishers, and after some modifications, agreed to. This is a great step forward in establishing a more just and dignified relationship between authors and publishers.

We are happy to have as the President of the Convention Smt. Ashapurna Debi an aminent writer from Bengal. Her presence will act as an inspiration to us.

We are thankful to the Ministry of Education for the financial and moral assistance in holding the Convention. We are grateful to the National Book Trust for the help given to us. They have placed at our disposal this hall where we are holding the Convention. Mr. Dias, the Chairman of the National Book Trust is present here with us. We welcome him and thank him for his assistance and his support.

We have with us an honoured guest from USSR, Mr. Sergei Baruzdin, a well-known Soviet writer, author of more than a hundred books for children and grown—ups. We welcome and thank him for bringing us a message from the writers of the Soviet Union. We shall have the pleasure of hearing him in the course of the morning. We also welcome Madame Baruzdin who is present here.

I now request the Secretary-General to read the Annaul Report.

Mr. Mankekar read out the following report :

Secretary-General's Report for 1979

This is the third occasion that Authors Guide of India is holding its National Convention of Indian Authors alongside the World Book Fair. The Executive Committee of AGI have great pleasure in welcoming members, particularly those from outside Delhi, to this Convention. Here they will have the unique oppor-

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tunity to go around a vast and varied international books exhibition, where they will get an idea of the scope and progress made by the Indian book publishing industry set in the company of stalls representing the book industry of other countries, particularly of the West.

We extend a warm welcome to our guests from abroad, Mr. Baruzdin, a renowned soviet author, representing the Soviet Union of Writers, and Mrs Hazel Jackson, representing the Australian Society of Authors. We value their presence and participation in our Convention. I would like to add here that AGI has developed very close relations with the Australian Society of Authors. This is the third time that the Australian Society has deputed their representative to attend and participate in our Convention.

We are fortunate to have the well-known Bengali writer and Jnanpith award winner, Smt Ashapurna Debi to preside over this Sixth National Convention of Indian Authors.

The first national Convention was held in 1974 with R.K. Narayan, the well-known Indian novelist as its President. The subsequent annual conventions were presided over by Premendra Mitra of Bengal; Mulk Raj Anand, a veteran Indian novelist; Jainendra Kumar, a well-known Hindi author and Dr. K.S. Karanth from Karnataka, the recipient of Jnanpith award for 1978. All these Conventions, except one, were held in the Capital, and the exception was the Fifth National Convention held in Trivandrum in Kerala in December 1978.

In December 1974 when we staged our first National Convention, AGI set for itself a membership target of 500. We considered that ambitious; we have today, within five years, reached that target. This achievement underlines the fact that Authors Guild of India has filled a vital void in the professional life of Indian authors in that authors scattered widely over this subcontinent are enabled to get together under its aegis and feel the strength of unity among them and fight their battles for the redress of their long-standing grievances.

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Authors Guild of India has, for its aims, the promotion and protection of the professional and economic interests and rights of Indian authors as well as fostering literary activities among members so as to raise the quality of Indian authorship. In this sense, AGI is both a trade union fighting authors' battles against publishers as well as a forum to discuss their literary and professional problems and educate themselves on their rights as well as responsibilities as authors and as patriotic Indians.

As such, Authors Guild of India is the only institution of its kind in India, and indeed in Asia as a whole. AGI can legitimately claim to be fully representative of Indian authorship, as its members literarily hail from north and south, and west and east of this country. Among its membership are writers in English and Hindi, as well as in Bengali, Oriya, Marathi, Assamee, Kannada, Telugu, Tamil, Malayalam, Sindhi, Nepali and Punjabi.

These Annual National Conventions of Indian Authors bring Indian authors together on a common platform to exchange notes and discuss their professional and economic problems and literary issues. To these conventions we invite fraternal delegates from other countries too.

The activities of the GOCAP (Good Offices Committee of Authors and Publishers) have proved fruitful in that it is serving as a vital bridge between the two main components of the book publishing industry, initiating valuable dialogue between them. The GOCAP serves as an unofficial machinery to settle disputes between authors and publishers over financial and other matters such as royalty payments, copyright problems etc. GOCAP is a body on which AGI and the Federation of Indian Publishers are equally represented. It meets from time to time and entertains and settles amicably, out of court, disputes placed before it by complainants from among authors and publishers.

In the last five years since the setting up of the GOCAP, AGI's intervention has succeeded, in an impresive number of

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cases, in obtaining redress for authors by getting them paid their long overdue royalties, compensation for breaches of copyright, etc.

Where the GOCAP fails to produce an amicable settlement of a dispute, the Litigation Committee of AGI helps the author to fight his case in court of law.

Incidentally, in one instance, in 1976, quite outside the scope of the GOCAP, AGI's intervention with the Soviet Writers' Union of Moscow enabled an Indian Author from Bangalore to get paid Rs 10,000 due to him in the shape of royalties over a long period. Mr. Niranjana, the author concerned, promptly donated Rs. 1,000 to AGI in appreciation of its services in obtaining payment of royalties due from his Soviet publishers. We would appreciate if other authors who have financially benefitted from AGI's intervention on their behalf, would emulate the example of Mr. Niranjana and donate to AGI a fraction of their collections.

I am happy to announce that the Model Contract framed by Authors Guild of India has been adopted by the Fedration of Indian Publishers, even though after several modlfications.

Hereafter, AGI's model contract, as amended during the negotiations between the two parties, will be the standard contract for authors seeking publication of their works. This is a triumph for GOCAP (Good Offices Committee of Authors and Publishers).

I am however free to admit that there was much give and take—I am afraid, more give than take, on our part—during the negotiations. But on the basic, thorny issue of supplying to the author figures of the print order and sales, we have been able to push through our viewpoint. Under the model contract form the Federation agrees to supply an author a certified copy of the print order issued by the publisher to the printing press and provide, on written request from the author, an authenticated statement of accounts as certified by the auditor, in response to a query from an author.

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It has to be noted that most of the distrust and misunderstanding between authors and publishers stem from the authors' suspicion, quite often merited, that they are not getting from the publisher the true figures of the print order and sales. Elimination of this point of distrust therefore is of paramount importance for fostering cordial relations between publishers and authors and for building up a robust and healthy book publishing industry in India.

The greatest advantage accruing from this mutually accepted standard contract form is that it will serve as authentic guidelines for authors in signing a publishing contract and a deterrent to a publisher seeking to impose an unfair or one-sided contract on an author.

The Executive Committee have pleasure in placing the finalised jointly agreed Model Contract before the Sixth National Convention of Indian Authors for examination, discussion and ratification.

AGI has established a Publishing Cooperative which has already brought out its first publication - the first of a series of anthologies of regional short stories translated into English. The first of the series is an anthology of Tamil short stories, which is to be followed by similar volumes of short stories in Punjabi, Kannada, Hindi, Sindhi, Bengali, Assamee, Malayalam and other languages. The aim is to bring to the various regions of this country the literary treasures of other regions through a common medium. Acute shortage of funds has however handicapped the activities of the Cooperative and unless this major obstacle is resolved, the Cooperative may flounder.

AGI has constituted a panel of experts from among its members to evalute manuscripts received from members and to report on their merits and thus help them to market their manuscripts. This panel has proved quite popular as many members have availed of the facility.

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Yet another panel has been set up for translating books from Indian languages into English, at members' request.

AGI brings out a quarterly journal titled 'Indian Author' in the English language, which provides a forum for the members to discuss their professional, economic and literary problems and educate themselves on their rights and responsibilities as well as on author's movements as they operate in other countries.

On invitation from the Education Ministry, AGI has contributed several vital amendments to the new draft copyright legislation introducing provisions that ensure a better deal to authors from publishers and a smoother and speedier machinery to enable authors to collect their royalty dues from publishers.

It's a pity however that even though the draft legislation was prepared by the Union Education Ministry four years ago, the legislation has not yet been introduced in Parliament. We hope the present Government will make up for lost time and give priority to the Copyright Bill.

Thanks to AGI agitation, the Income Tax authorities have granted a concession in regard to income tax collected from authors, which exempts from tax professional expenditure upto 25% of an authors's income. While appreciating the gesture, AGI cannot help expressing its dissatisfaction with the quantum of concession and is agitating for a 50% exemption.

AGI has also agitated for a Public Lending Right legislation (compensation to authors on their books purchased by public libraries and lent to readers) on the lines of the PLR scheme operating in Australia, in the Scandinavian countries and others in Western Europe. Britain too has at last passed legislation on the subject, after a prolonged public debate.

In our view, in India where love of books has yet to develop and the urge to buy books is even rarer, and while the low purchasing power of the people and the exorbitant cost of books are a major factor of discouragement to authorship, a measure like PLR is imperative if authorship is to flourish in our country.

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Here, we would like to emphasize the vital role authors have to play in the campaign for literacy and adult education in this country.

AGI is represented on the National Book Trust as well as the Steering Committee of the World Book Fair.

In the July - September 1978 issue of INDIAN AUTHOR a Book Club scheme was mooted which we thought would evoke interest among authors in particular and the book publishing industry in general. But I was surprised at the complete lack of response from our members on this interesting scheme that will go a long way to solve the present crisis in the book publishing industry.

As I stated in my last report to the Trivandrum Session, such a book club will open up a new avenue for both authors and publishers for selling their books and increasing readership of books in the country by offering cheaper editions within the means of individual buyers.

This is the kind of scheme which deserves to be encouraged by the Education Ministry under its book development programme. In these times. when the number of individual buyers is getting smaller and smaller from year to year, because of high prices of books, the book club scheme should be welcomed all round, as it is the Government's aim to promote book reading and thus stimulate adult education. This subject deserves a full dress discussion on the floor of the Convention.

We need hardly emphasize that there can be no adult education without a regular and copious supply of cheap and good books that would hold the interest of adults, who lacking in good and cheap reading matter, tend to lapse into illiteracy.

We hope the Union Education Ministry will tackle the crisis precipitated by the non-release of library grants on a priority basis and immediately release the grants.

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The Executive Committee of AGI has mooted a proposal at the General Body meeting held yesterday to launch a benevolent fund that would render succour to indigent or needy author-members of AGI.

In conclusion, may I appeal to the members to take a more active interest in the activities of AGI and come forward with suggestions for their improvement. They are also invited to contribute articles to 'Indian Author' discussing their professional, economic and literary problems.

Remember, an organisation is as useful as its members make it !

Smt. Ashapurna Debi then delivered her presidential address:

Smt Ashapurna Debi's Presidential Address

Learned Colleagues and Friends,

As I extend to you all my greetings and salutation, I beg your indulgence for not being able to address this all-India gathering in a language intelligible to all. It would have been the most appropriate thing to do had that been possible. I regret that this has not been possible.

I gratefully acknowledge the generosity of the organizers of this august assemblage for allowing me to speak in Bengali, my mother-tongue, and I do express my deep appreciation for this their gracious gesture.

There are numerous literary associations and organizations in our country. But an association of the literate is rare indeed. If there are any such associations in India, I am not aware of their objectives or programme. It has been a privilege for me personally to learn about the ideals, objectives and work of Author's Guild of India.

From what I have learnt, it seems to me that Authors Guild has taken upon itself to look after the interests of the literate, to

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promote their economic advancement and to protect their rights and freedom, specially of those whose means of livelihood depends on writing. This is the main objective of the Authors' Guild. Beyond this, the Guild aims at bringing together the literati of India under one banner for goodwill and progress. Needless to say, these are laudable objectives.

I have also learnt that the Guild ensures help for both the authors and the publishers, when necessary, and endeavours to promote better relations between them. When, and if, the occasion arises it assists in the settlement of differences and disputes between the members of the Guild and those of other bodies, or persons, by means of collective bargaining, or agreement based on justice and fairplay. The Guild has several other worthwhile projects. Therefore, it may be hoped this association will grow in strength as time passes and will gradually stretch its vision toward a larger and wider horizon. It is my fervent hope that its branches would spread in every state of India, specially in those states where the number of writers and publishers is substantial.

If branches are established in the different states of India then mutual communication would be easier. The Guild in its turn, would be able to expand its work on the basis of its objectives and ideas. The literati hold a special place in our society. We expect a great deal from them.

To be concerned about the creative writers implies concern about the progress and advance of the nation. If the writers get an opportunity to write in an atmosphere of security and harmony then that is not to their advantage alone, the nation also benefits.

"Literature" is a wealth that belongs to the nation and the people. "Literature" is the criterion of the education, culture, social values, civilization, refinement, the breadth of vision, ideals, moral and ethical values and so on of any given nation. Literature contains all the above mentioned within itself.

In the community of nations the true credential of any nation is its literature.

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The country where the current literature shows no excellence, where it has no foundation in its "ancient literature", where there are no well thoughtout ideas and creativity for children's literature, where there is no abundance of poetry, song, drama and music—that country however rich in harvesting and production, in coal and oil, in power and physical might, is not well acknowledged in a truly civilized world.

For intrinsic in literature lies the bygone history of a nation, its past life and tradition. On the foundation of that past is built the edifice of the present. Printing was invented only the other day. For thousands of years, mankind have preserved their this "priceless wealth" (of the past) by means of their manuscripts, and long before that, by means of several unusual media through wood, stone, burnt clay and animal leather; through the bark of trees and their leaves. As time passed, through the ages mankind have improved upon the means that would help preserve their efforts at self-realisation and self-expression, self-expression in which are manifest their history, the portrait of their geographical boundaries, their philosophy of life and the taste of "amrita",—the timelessness of consciousness.

Thus preserving, India has not allowed to be lost or forgotten the songs of the Gita, the teachings of the Budha and the message of the immortal Rishis. India has preserved the Vedas, the Upnishadas, the Shashtras and the Shlokas, the mantras for meditation and those for invoking the deities.

Because literature stands for priceless wealth in India—Kalidas, Tulsidas, Kabir and Mirabai live even to-day; the Ramayan and the Mahabharat stand as witnesses to the living truth even in this time and age.

Even without the aid of any manuscripts, folk literature folk verses, songs, fairy tales and tales from the Puranas have been preserved from age to age, from country to country by means of verbal transmission. From these we get an idea of the life style of the people of those times, of the then society, their ethics and code of

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justice, their moral values. From these accounts again, are detected in the generations that follow that which is the eternal truth. That which is acknowledged as "noble" receives honour in all ages. Whatever change and innovation may affect outwardly, the ideals of humanism remain constant. And from this fact awakens the realisation of the unity of India because in the whole of India, the ideal of life's philosophy is based on the philosophy of renunciation and not on the enjoyment of the pleasures offered by the senses.

In our time, sometimes there arises a sense of apprehension that India may be shaken out of this eternal ideal by the pressure of the wind blowing from the West. And yet I do not think there need be such an apprehension. Again and over again, enemies from abroad have assaulted India; often they have left behind undesirable burdens on the body-society of India. Yet, India has continued to honour and preserve, at least in the realm of ideals if not in her every day life, the philosophy of renuciation. For this, India is indebted to her storehouse of noble teachings and message handed down from the hoary past to our present time. Thus it may be reiterated that the significance of literature is not merely limited to the contemporary times but stretches to eternity.

Literature preserves the past; it carries the burden of the present, and creates the future.

I maintain that literature carries the burden of the present from the point of view that literature not only captures the moving pictures of the present, it bears the burden of contemporary life as well. Let us take a look at the contemporary, every day life of ours. Let us say for the sake of argument that we have all the wherewithal that is needed to lead our daily life comfortably—namely, food, comfortable accommodation, jobs, factories shops, office, law courts; the only thing lacking is the absence of poetry and song, literature and music. That is to say, there is nothing to nourish the inner being to stimulate the mind. Wouldn't that kind of life become utterly unbearable ?

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Literature helps bear that unbearable life by helping it move into another world of mellowness, a world of bliss, of consciousness, a world of colours, images and "ras" vibrating with a deeper sense of awareness.

Literature enlightens an inert mind, brings sensitivity to a closed mind. It inspires even the hopeless and the defeated. Literature has unlimited capacity. It can rouse a sleeping nation by means of just one song. It can stir and revolutionise a whole nation lying sapless and humiliated for hundreds of years by just one fiery book; just one hymn can inspire a faltering life with a new turn.

Literature has its appeal even for a society that is illiterate, by and large; songs, plays, folk drama, verse-plays and the story-teller's tales inspire them. They gather "ras" from these for their otherwise lustreless life. The harvest of the mind of one nourishes the life of many others. Literature is the store-house of such harvest.

In the constant search for self-expression do the perceptions develop and bloom. In that state of manifest perception does the poet sing aloud :

"I speak of that which I have never heard
I feel that pain which I do not understand."

Do the writers themselves understand always from where the flow-tide of joy and pain, happiness and unhappiness assail them ? From where does the inspiration come compelling them to give expression to that pain and joy, that agony and that ecstasy? From where does the galaxy of characters, of hitherto unknown men and women, come and crowd in front of their mind's eye? Perhaps more often than not they fail to comprehend, and yet when the writing is done it becomes a bond of union between the writer and the reader.

It is through writing alone that we are able to taste the flavour of world-travel, through reading travelogues sitting right there in

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our rooms within the four walls. We are able to cross over five hundred, seven hundred, nay, thousands of years and reach the past long since forgotten. Through reading we may become co-sharers of all the love and romance, partings and reunions of the world; we become sufferers of the world's agony, injustice and inequity. And again, we are able to savour the taste of the Lord's eternal grace through the same process.

The writer who has compassion for human beings, love for nature and sympathy for the world, she or he may write living anywhere in this world, it will ultimately belong to all mankind. Having read it the inspired reader would say, "How strange! this is my story. This joy and pain, the hope and despair, the defeat and the helplessness—I have experienced them all. How could my unexpressed agony find an expression through your pen?"

This indeed is the powerful capacity of literature.

In this wide world of all creatures, the human being is the creator's supreme creation, and the literature created by the human beings is the credential.

Geographical location and the diversity of languages have kept mankind divided. So much so that even neighbours living side by side for ever have been hampered in their relationship by a fence of alien language. That is the reason why we do not make an attempt at mutual understanding; we fear to trust. Sometimes, we look at the other with an inexplicable hostility. But if that linguistic fence could be broken, and one could enter into the inner courtyard of the other's language, then with ecstasy and wonderment could one realise how the difference lies on the surface only, that in essence, all human beings are the same.

All hearts are touched by the same love, affection and compassion; they are all affected and defeated by the same greed, lust, desires and temptations, all equally helpless in the face of nature and environment. All are scarred in the struggle for life; all are distracted by the endless conflict between conscience and desires.

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The credit of discovering and presenting this truth belongs to literature alone.

In our contemporary society one feels that there is a current of new ideas, new values all over. Old beliefs, ancient traditions, respect for the past heritage, have no attraction for the people in general. Contemporary literature reflects this trend, and that is natural. For isn't literature the mirror of the society?

Peace is absent in societal life. There is no sense of security, no comfort, no expectation of justice, ethics, law or order. There are so many other negative aspects that could be listed. There seems to be a long queue of negatives. Today we live in a strange world of negativism.

Needless to say, the writer has to carry on his or her work in the midst of this atmosphere. That is why the literature of to-day has the stamp of harshness and unkindness. One finds despair and pessimism, side by side one sees the acute stirrings of rebellion. Whether it is modern poetry, short stories or novels, the manifestation is the same.

The literatures of the Indian languages are moving fast on the lines of these new thought and ideas, to be sure. But one has to admit with a certain amount of regret that we in India are not much aware of the progress made by the literatures of our neighbour states and provinces.

It seems to me that one of the most urgent tasks that needs to be undertaken today is the work of extensive translation in all the Indian languages. Mutual understanding and awareness can come about through an exchange of literatures. Perhaps through such an exchange would much of the misunderstanding be eliminated, some of the suspicion, hostility and intolerance be removed. That there is suspicion, hostility and intolerance in our midst cannot be denied. They have caused a great deal of harm. It is right that every effort be made to stave off this trend that diminishes life. I do not expect that just the knowledge of the literatures of the languages of neighbour-states would lead to the solution of all our

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problems, or that we would all become "noble" overnight. Still making every effort towards that end for what it is worth seems eminently important to me.

And if there is some expectation, its source lies elsewhere. It lies in the fact that however modern a wind might blow anywhere, the foundation of the philosophy of life in India continues to be deeply rooted in the same spiritual persuasion, the basis of life continues to be on the same common values, and the same universal culture and concepts still hold their sway.

The places of pilgrimage for the Indians are scattered everywhere in India. In every season, on every auspicious day of the lunar calender - Indians pick up their baskets of flower-offerings and travel from one end of the land to the other. This holy pilgrimage continues throughout the year. This journey is irrespective of class; it is irrespective of the rich and the poor, of the Brahmins and the non-Brahmins. In the midst of this endless coming and going, behind the scene can one find, if one looks for it, the eternal spirit of India, her soul.

That is what inspires my expectation.

Well, let us get back to the earlier topic.

It seems to be quite valid to me that in the realm of works of translation English language should be given a place by the side of other Indian languages. Even today English language serves as the only bridge where all the different Indian languages come together.

In the world community too, English language is one of the main via-media. And if one wishes to savour the taste of world's literature one has to take recourse to the English language once again. There are many creative writers in the several Indian-language-literatures of contemporary India who richly deserve a place in the court of world literature. But the key to prove that claim once again, lies with the English language.

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The Authors Guild has been making every effort to better the position of the writers. May I urge them to look into this question of translation. If some organisation for high-standard work of translation is built up in this country then a new door would open up for Indian authors and writers. Whatever is being done by the government in this area may be continued. But much more is needed, specially in those states where the number of both the authors and the publishers is large. If some such organisations could be built up in the cities and the metropolitan areas of these states then much good could accrue out of that effort.

The publishers and the translators both could benefit and avoid inconveniences in future, if one central agency could undertake the work of coordination in this field. I have often given thought to this question and do consider that it eminently deserves some attention.

Because the Authors Guild has given so much thought to the wellbeing of the writers and authors, I am taking the liberty of placing another suggestion in front of my young and old colleagues alike, which concerns the writers.

The link between the writer and the reader is the editors of magazines and the journals as well as the publishers. With some exceptions, they look upon their respective fields predominantly as business concerns and use works of literature as commodities for sale. Consequently, profit motive and saleability become the dominant motivation. Great care is taken that their commodities fetch a good profit.

I am not maintaining that the authors do not receive any part of that profit. On the contrary, they do receive a sufficient share of it. In point of fact, the financial condition of the authors is so much better today than ever before. However, it must be admitted that only a fortunate few enjoy this good luck. They are mostly the handful of well known writers. And predominantly they come from the cities.

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The up and coming writers, the not so well-known authors who live in small towns and villages far from the cities, for them I am afraid, the wind does not blow so favourably. And yet authors and writers of future promise may well live unnoticed in these places. The readers hardly get a chance to get to know them. Many such potential authors and writers with a future promise lose heart as a consequence.

Although there is truth in the saying that a genius will find a way always, this age challenges many truths relentlessly. This is an age of ruthless competition and opportunism. The publishers and editors seem to prefer the path of opportunism. They are more than eager to accept the writing of those well-known writers and authors who are easily marketable and whose work could be sent to the press without any hesitancy.

Yet one of the customary duties of any editor of a magazine or a journal is "to make" writers, to discover authors. There was a time when he editors unhesitatingly took upon themselves this responsibility. But in this fast and severely competitive age, no one seems to have the time to be faithful to their responsibilities.

On the other hand, there are cases where works of rather inferior quality are being published due to the pressure of influence and recommendation.

Couldn't something be done in this matter? Is it quite impossible to offer opportunities to the deserving, some support?

Sometimes when I have occasion to witness the hopeless expressions of these young poets and writers living in the backwaters, I feel sad. I am sure that many of them could have left their mark on the literary world had they received some encouragement, some opportunities.

So much of human-resource is wasted, so much of future promise goes unredeemed due to lack of opportunity.

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The women of this country could be cited as an undeniable example of that sad fact. Just a few years ago, except a very few, most of the women of this country spent their life in the darkness of the four walls. Neither did they have the right to education, nor did they have any legal rights; or the right to hold their heads high. The days passed in the pretence of existing.

In course of time, partly due to the good sense of society, and partly due to the hard struggle of a handful of women of strong consciousness, women were able to get some opportunities and some rights. Considering the excellent contribution of women in education, in the intellectual field, in the world of science, in the many fields of self-expression today, and watching the richness of their performance in several other fields, would any one, even a hundred years ago have thought in their wildest dream that this could be possible of women kept under through the ages in a helples bondage? The spectacle of their achievement delights me; it also but saddens me when I think of the wastage of human-resource that had been allowed from times immemorial.

And then when one counts by the number, how many women are there who have been able to make it? Even today, lakhs of girls are left behind helpless, without any way out, leading a miserable life. Not in this country alone, but the world over women's life has been similarly wasted. If that were not so, then today there would not be needed a women's liberation movement in those parts of the world generally known as highly progressive and modern.

If one stretches one's vision a little farther one perceives that not only women but countless men are deprived, oppressed, exploited and enslaved even in this day and age. They are forever paying up their debt to life. They have never received their due as human beings, although they are human beings. They are not even counted as human beings, because a few powerful control "everything", and "everything" is suited to their interest and convenience.

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Crores of human lives are being sacrificed to the greed and lust of a handful. These dark forces of greed and lust have always ushered in killing and bloody wars in the world. They have always disturbed the peace of the common man, they have broken the happy rhythm of his daily life. As though that handful of people are the lords of the earth, and they reap the benefits that accrue out of the shameful inequality without any tinge of conscience.

'Literature; always protests against this inequality and waits for the glowing society of the future where all the human beings will have human rights, where every human being would learn to realize, "I belong to this world; this world is mine."

Who knows if ever that 'noble' human society will come true in this violent, brazen and selffish world? But thinkers will continue their struggle against inequality in order to hasten the coming of that society.

And the poets, authors and the writers will continue their long, arduous struggle in order to provide words of protest to the mouths of "the downtrodden, the bereft and the silent." This would be the vital role of the writer in today's world.

I shall not take any more of your time.

May I express my heartfelt gratitude to each one of you for listening to me so patiently. And once again, I extend my thanks to Authors Guild for inviting me and giving me this opportunity to share my thoughts with you.

[Translated from Begali into English by Dr. Anima Bose.]

Mr. Baruzdin's Speech

Mr. Baruzdin, a fraternal delegate from USSR, then addressed the Convention. His words were interpreted by Mr. Isaac Golubyev. In the course of his speech he said:

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March 8 is the International Women's Day and I am happy to be here on the inauguration of the Sixth Convention of Indian authors. In the Soviet Union there is widespread interest in India and Indian literatures. In the Soviet Union *Mahabharata* and *Ramayana* are well known, the works of Rabindranath Tagore have been translated and published. This is the year when the Centenary of the great Indian writer Prem Chand is being celebrated. His works in translation were published and quickly sold out. His stories are read by children in USSR. The writings of Krishan Chander, Nazarul Islam, Amrita Pritam, Bhisham Sahni, Iqbal, Rajinder Singh Bedi, Mohan Rakesh are well known. This is my fourth visit to India. Soviet and Indian writers have common problems and they can be resolved by discussion and solutions found. During the last 60 years since the October Revolution, interest in reading has increased. I am happy to be associated with this Convention of Indian authors.

Vote of Thanks:

Mr. G.S. Khosla proposed the vote of thanks. He spoke a few words in Bengali by way of thanking Smt Ashapurna Debi for her kindly presiding over the Sixth National Convention of Indian Authors. He added that her presence signified that the Guild belonged to all the languages and was truly representative of writers from all over the country.

Mr. Khosla also thanked Mr. Baruzdin for attending the Sixth National Convention of Indian Authors. He was from a friendly country with whom India had very old relations. His presence and the message he brought from the Soviet Writers' Union were particularly welcome.

Mr. Khosla also thanked the National Book Trust for the facilities that the Trust had made available for holding the Convention.

Before concluding Mr. Khosla offered his apology to Smt Ashapurna Debi for the appearance of a wrong photograph over her name in the annual issue of INDIAN AUTHOR.

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After lunch

The following two resolutions were moved from the Chair and passed unanimously:

1. A Benevolent Fund:

This General Body Meeting of Authors Guild of India resolves that AGI should launch a Benevolent Fund for the benefit of their members, which shall be instituted to extend financial aid to needy, indigent or aged members of the writing fraternity, many of whom, it has been noticed with distress, are found to be in financial difficulties in their old age, who seldom enjoy any income and have to live a life of hardship. Members are invited to contribute their mite to the fund so that a sufficient amount is raised as early as possible to make the fund available to deserving members of the Guild. A Committee be appointed to work out details of the project.

2. Authors Homes:

This Convention strongly feels that 'Authors Homes' are immediately needed in all the States of India. Indian authors shall stay in these homes on temporary basis to complete their work. These homes should be situated in healthy, beautiful and congenial surroundings and atomosphere, with all proper anmenities of comfortable lodging and good boarding. The Government of India and State Governments should pay all the expenses to obtain, run and maintain these 'Authors' Homes'. The occupant writers shall pay the expenses for their temporary stay and meals etc according to rules.

The following sub-committee is formed to formulate a detailed scheme and rules and regulations for these homes, and also to negotiate with the Government of India and the state governments for the acceptance of the scheme and to help and guide in the selection of sites and buildings for the purpose:

1. Justice G.D. Khosla
2. Mr. D.R. Mankekar
3. Dr. Mulk Raj Anand
4. Dr. Umashankar Joshi
5. Mr. Chandra Gupta Vidyalankar

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Model Contract

A heated discussion ensued on some of the terms of the Model Contract, already circulated among the members,* as accepted by the Federation of Indian Publishers when some members suggested retention of the original clauses.

The Secretary-General explained that the Model Contract as presented was the minimum on which we had insisted on. We had to make a compromise and it will be difficult to make any further changes weighted in favour of the author.

Author-Publisher Relations

Then followed a discussion on the subject of authors' relations with publishers. The keynote paper reproduced below was read by Mr. Niranjan Bhuinya, a number of members participated in the discussion which followed and the day's proceedings then concluded.

Keynote Paper by NIRANJAN BHUINYA

I am very much thankful to our Secretary-General for inviting me to present a paper on Author-Publisher Relations. This subject is very touchy. I am also very sensitive by nature. And I received the worst kind of treatment from my publisher. So if this paper gets some personal touch you will please excuse me for that.

By profession I am a college teacher (Ramakrishna Mission Vidyamandira, Belurmath). My publications are also academic in character and I do not apologise for that. But I might have been a creative writer also. In fact, I started with that. But by the time I started my career as a teacher I realised that I was not meant for creative writing. So I left that field for more imaginative people

*The full text of the Model Contract will be published in the next issue of "Indian Author".

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than I am. Even then I did not seriously think of becoming an author. About 12 years back I was approached by a Calcutta publisher through a teacher of mine to write a book on the Indian constitutional and political system. The book was published in late 1970. But to my utter confusion and complete bewilderment I discovered that I was not the author of the book. On the title page of the book I found the name of my teacher along with two others. But my name was not there. This was the first shock that I received as an author. And I am thankful to God for that. Otherwise I would not have become an author myself.

Several years back our present Secretary-General Mr. D.R. Mankekar wrote an article - The woes of an Author - in the Delhi edition of The Sunday Statesman (November 2, 1975). This article impressed me so much that I preserve this even today and to tell you frankly if I had not gone through this article I might not have become a member of the Authors Guild of India. Now with the kind permission of our Secretary-General I quote a few lines from this article, These lines indicate the attitude typical of an Indian publisher.

A publisher's curt reply to a young author who approaches the former for his royalty cheque: "Royalty cheques! Your book is a flop. It has hardly sold a dozen copies. I took risks with your book because I wanted to encourage a young author. I am now going to regret it. My dear fellow, royalty is paid on sales. Where there are no sales, there can be no royalty, don't you see? I know how you feel, young man. But I am afraid you will have to wait for some appreciable sales before you get payment of royalty, Meanwhile I am worried what to do with the thousand copies I printed of your book".

Normally, the relation between a publisher and his author should be very cordial and one of mutual understanding and appreciation. Unfortunately, in India the author-publisher relation is far from being cordial. While the publisher displays an attitude of total indifference to, and neglect for, his author, the

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unfortunate author, on his part, is utterly disdainful of his publisher.

From my experience as an author I can tell you that this is not without any basis. The present author wrote a book on the post-war political system of Japan. A New Delhi publisher published it towards the end of 1971. The first edition of this book was almost sold out in the year 1972. But this author is yet to get his royalty in full. This one instance is enough to justify what I have said just now.

Very recently I have been advised by our Secretary-General to file a suit against my publisher in New Delhi High Court. At the same time he cautions me with the warnings that I will have to be present in New Delhi for filing the suit and for hearing of the case, that litigation costs lot of money, that I have to bear the entire expenses of lawyer's and court's fees and then the case may drag on for an inordinately long time compelling me to spend a lot of money, perhaps much more than that what is due to me from my publisher.

For some times past I was seriously thinking of filing a suit against my publisher. But on receipt of the Secretary-General's letter of December 27, 1979, this simply withers away.

I take this opportunity to remind our publishers that it is the author who provides "employment" to them, to the compositors and printers in the press, to the binders and to the booksellers - in fact to thousands if not to millions. But the author is the worst sufferer. He is entirely at the mercy of his publisher. It is the publisher who dictates the terms of the agreement which in most cases are not agreeable. The helpless author is left with no option. Very reluctantly he accepts the terms of the agreement. What else can he do? Even with disagreeable (and therefore, dishonourable too) terms, the publisher puts on an air of doing a great favour to the author by accepting his manuscript for publication. In reality, however, publishers do not do any favour to an author. Without being absolutely sure of the commerial prospect

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of a book no publisher accepts any manuscript for publication. So there is no question of doing any favour or encouraging an author by publishing his book.

Book publishing is also an industry which involves some investment and, therefore, some risks. But risks (if there be any) are taken by the publisher in consideration of his own interest and never in that of the author. No publisher will favour or encourage an author at the cost of his own interest.

Therefore, the agreement between a publisher and an author should be on a basis of equality and the terms of agreement must be both agreeable and honourable. The author must also be given dues and in time. Because the author is helpless and the publisher knows it very well, the latter should not exploit the former and thereby generate ill feeling and distrust.

A publisher has to pay for the paper, pay the compositors, printers and binders, in fact, everyone involved in the process of the publication of a book except the author. He comes last in priority list and receives the least and sometime nothing at all.

Until I made any demand for money to my publisher he used to address me "Dear Mr. Bhuinya" and end with "kind regards". When I demanded money from him I was disappointed. Finally, I appealed to the Authors Guild for the redress of my grievances. The Guild put sufficint pressure upon him through the GOCAP. The result was, my publisher left the Federation of Indian Publishers. Not only that. Now he hardly writes to me. Even when he does, he does not seem to have any "kind regards" for me. He has only "best wishes".

Recently a Calcutta publisher told me: "I think, writing a book is no difficult job". I told him: "May be. But you will never know how many years of labour, pain-killers and sedatives go into the preparation of a script which you consider worth publishing. So when you deprive an author of his dues, you commit the gravest offence known to civilised people".

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Secretary-General D.R. Mankekar in his article (mentioned above) very appropriately compared the Indian publishers to "feudal lords" and the helpless Indian authors to "unorganised rural labour". It was in this background that the Authors Guild of India came into being more than five years back to organise the "unorganised rural labour" and to give shape and expression to the "pent-up sense of helplessness and indignation" of authors who live in different parts of the country and write in different languages.

Let us hope that in this new decade - the decade of 1980's. the "feudal lords" would come to see reason and treat the now organised "rural labour" more generously than they are usually disposed to do.

Women on Women

In the morning session on March 9, 1980 the subject for consideration was: "Women on Women" - Smt. Ashapurna Devi presided.

Kamla Mankekar spoke about the concept of writers about women and their portrayal in literature. This she maintained was a reflection of what the society feels about the role of women. Women are getting worried about the incidence of offences against women, rape, molestation, teasing in buses and public places and their exploitation at home, in factories and offices. There are complaints that it is not safe for a woman to go out alone and yet women are obliged to go to work, because in today's economic conditions, the man alone is unable to support the entire family. Writer can highlight the plight of women.

Kamla Ratnam drew attention to the indispensability of women in life and literature. The Rigveda speaks of the importance of Saraswati. There are three aspects of a woman the child, the young beauty symbolised by Urvashi and the mother, Mata. Therein we combined the three ingredients, Satyam, Shivam,

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Sundaram. Presentday text books depict woman as weak and subservient, working in the home, looking after children and tending to the needs of her husband. This must be changed.

Promilla Kapur urged women to write about women. This form of self help is essential for raising the status of women. The entire attitude toward bringing up boys and girls as two different species must change. A sonless family now deserves commiseration. Why? In the mass media women should participate e.g. in the Film Censor Board there should be greater representation of women. The picture of women as a long suffering resigned victim of society or an educated modernised defiant individual is untrue and must be rejected.

Shashi Prabha Shastri pleaded for equality between men and women.

Vasanthi said women now felt more liberated and had greater confidence.

Nirmalprabha Bardoloi deplored the fact that woman were depicted in literature and films as sex symbols instead of symbols of affection, sacrifice, mother love.

D. Anjaneylu peaded for considering the status of women today instead of harping on what we find in our ancient books and scriptures.

Kanta Grover stressed the necessity of men and women working together for the improvement of women's status.

G.S. Khosla: The intention behind this theme was to discuss how women writers had portrayed women characters in literature, but unfortunately very few speakers touched on the subject and most of them had strayed into a vague wide ranging discussion. He expressed surprise that out of the dozen women participants, none of them had referred to Meera the saint poet who had in her songs spoken about the relationship between man and woman and of the numerous shades of her relationship with Lord Krishna.

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While woman was what the society made of her, as the French writer Simone De Beauvior the author of '*Second Sex*' had said, one is not born a woman, one becomes one. So whatever the plight of woman in society, she was as much responsible for it as man.

Other who spoke on the subject were G.D. Khosla, K.P.K. Pisharody, Khemlata Wakhlu, N.M. Khilnani and Kuyilee Rajeswari. Smt Ashapurna Debi made her concluding remarks and the session came to end.

After a brief interval for tea, the Convention resumed its sitting and took up the question of National Policy on Libraries.

National Policy on Libraries

G.D. Khosla delivering the keynote address deplored the condition of libraries in the country. There were as many as 25,000 libraries in India but not even 10 per cent of them had any funds to buy books. The Government grant to libraries had been cut and this had further worsened the situation. Libraries were maintained badly, books were not taken care of and the staff was singularly innocent about the contents of books in their charge and unable to assist a reader or a research worker. All this for lack of funds. The Authors Guild of India should raise its voice unanimously to call upon the Government to frame and implement a meaningful, purpose national policy on libraries. Funds must be judiciously allotted and there should be guidelines regarding the allocation of the grant for imported books, for Indian books, for technical books, for fiction and general books etc. There should be stricter watch on the import of magazines and books which have no intellectual or cultural value and pander only to the baser tastes. Such literature can well be produced in our own country. Mr. Khosla was not advocating censorship but was concerned about the wastage of our foreign exchange. There should be a committee to decide what books should be imported and on this committee the AGI should be represented.

D.R. Mankekar supported this view and drew attention to the extraordinary state of the publishing industry which was plunged

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into a crisis simply because of a cut of Rs. 2 crores. He deplored the tendency of publishers to print a small number of copies in order to make quick money. He urged the appointment of a Commission of Inquiry to examine and report on the entire matter of book publishing in India.

R.S. Bhatt moved the following resolution :—

The Sixth National Convention of Indian Authors recalls the important contribution made by the National Book Development Board of India to the promotion of Indian books and indigenous authorship and urges the Government of India to reconstitute the Board in the form of the National Book Development Council as recommended by UNESCO.

Chandra Gupta Vidyalankar spoke about the excellance of library service in Sweden and USA where after the publication of a library edition, cheap paper back editions were printed.

Omkar Nath Wakulu referred to the low cost books provided in USSR. Why can't we do this in India?

Madan Gopal deplored the poor upkeep of our public libraries.

D. Anjaneylu supported the resolution but expressed misgivings about the management of libraries and the curtailment of the libraries' freedom in making a choice of books, wherever there is financial aid by the Government. He pleaded for a ban on the import of poor quality book.

The Convention unanimously recommended the framing and implementation of a purposeful National Policy on Libraries, the appointment of a commission to go into the whole matter of publishing, and the revival of the National Book Development Council. It further deplored the printing of small editions by publishers.

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The following resolutions were adopted unanimously :

The Sixth National Convention of Authors unanimously urges the Government of India to formulate and implement a purposeful National Policy on Libraries aimed at removing illiteracy, encouraging and aiding the reading habit and making books available in urban and rural areas by providing adequate funds to the libraries. In doing this, the Government should associate the Authors Guild of India in formulating and implementing the National Policy.

Enquiry Commission

The Convntion further urges the immediate setting up of a commission under the Commission of Inquiries Act to go into the entire question of the publishing. printing, distributing and sale of books together with the allied questions of paper shortage and high cost of book production.

The Convention further recalls the important contribution made by the National Book Develoment Board of India to the promotion of Indian books and indigenous authorship and urges the Government of India to reconstitute the Board in the form of National Book Development Council as rccommended by UNESCO

Fictionising History

The Convention resumed its deliberation after the lunch interval and staged a debate on "fictionising history: where do we draw the line?"

Prof. V.V. John presided over the session.

Dr. Chaman Nahal delivering the keynote speech, drew attention to the recent historical fiction by Kaye *(The Far Pavilions* and *Shadow of the Moon)* He also referred to his prize winning novel *Azadi.* In writing historical fiction, the speaker said, the writer must not distort facts on change their sequence.

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G.D. Khosla explained his own methodology in writing *The Last Mughal* - a novel on Bahadur Shah Zafar.

T.K. Mahadevan questioned the relevance of historical novels in the discussion on the subject Fictionising History which was concerned with distorting the narrative of history for political or other ends.

The Chairman ruled that historical fiction fell within the scope of the subject under discussion,

Rajendra Awasthy argued that the writer should be free to take some liberty with history. He pointed out that Indian history written by British historians was not always accurate.

D.R. Mankekar pointed out the difference between "Fictionising History" and "Historical Fiction". The latter was legitimate literature whereas controversy surrounded the former. Embellishing history might be permissible upto a point, but beyond that point, it would amount to distortion of history and should be censured.

D. Anjaneylu asked where was the need to whitewash history. Others who took part were T.V. Varkey, Chandra Gupta Vidyalankar, N.M. Khilnani, Jai Singh, H.S. Bhatia and Hugh Gantzer.

The Convention concluded by holding a Poets' Hour when several members of the Guild read their poems in English and other languages.

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Reviewing

by MULK RAJ ANAND

Reviewing literally means viewing again. Not by the author who writes the words into a book, but by someone else. In our time the reviewer is gentleman or a lady, appointed by a Sunday Supplement of some newspaper, or a magazine, or a journal, to give an estimate of a book, bring out its good or bad points and give a brief interpretation of the contents, some comment on its merits or demerits, and guide the reading public so that people's interest in the book may be aroused.

In view of the fact that hundreds and thousands of books are issued, nowadays, on different subjects, and some kind of discriminative commentaries are necessary, even for the librarians to become aware of what books to buy for their libraries and what not to buy, as also guidance for the 'common reader', person called the reviewer is chosen, particularly in the West, where there is a glut of books from among expert authorities, who may also be able to write popularly for newspapers. During the last two hundred years, when more books have been published than in the previous two thousand years, reviewing became a profession. Not only did every newspaper have a panel of reviewers, but certain magazines were started, like the *Edinburgh Review*, the *Fortnightly Review* and the *Times Literary Supplement* in Britain, and *Nouvelle Revue Francais* in France, which created a new kind of commentator. They were distinguished from the reviewers of books in newspapers, by the fact that they were supposed to write review articles, which were longer than the three to seven paragraph reviews of the Sunday Supplements, and went deeply into the books under consideration, compared and contrasted the works before them with previous and contemporary works and enlightened students, specialists, and the authors concerned with objective estimates of the books noticed. This tribe of reviewers came to be called critics. And there are few significant essayists, poets and professors in Europe, and later in America, who have not

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been willing members of this order. They were highly respected. Their opinions were looked up to with attention. And their valued judgements often become the arbiters of good taste in reading. From Dr. Johnson, Carlyle, Hazlitt and Coleridge down to Leslie Stephen, Virginia Woolf, T.S. Eliot, Desmond Macarthy and Herbert Read in U.K., Baudelaire, Paul Valery, Andre Gide. Roger Martin du Garde, Andre Malraux and Jean Paul Sartre, in France, and Joseph Krutch, Allen Sate to Lionel Trilling in U.S.A., there have been a host of critics who have heightened the pleasures of reading, taught the initiated how to understand the inner curves and subtleties of poetry and prose, and even inspired the new young to write by indicating where to take the departure points. The great controversy between classicism and the order it implied and romanticism with its basis in expression of unbridled desire and pursuit of all miscellaneaus impulses, have remained the themes of their writings for some generations. Some of the neglected writers of the past were evaluated. Quite a few of the books ignored by earlier uncritical generations were recognised as classics. And many new writers were stimulated to compete with the creative men of already established reputations, to prove that there are always fresh talents in every contemporary period of equal worth with the great ones of the past. In fact, critics like Sartre have suggested, with a great degree of plausibility that some of the classics have been overrated, beause of the bias of a period, and some inspired books suppressed through prejudice. And his contention was substantiated by the spate of hostile criticism of the novels of D.H. Lawrence, specially *Lady Chatterlp's Lover*, which was banned through the pruidbundery of the sinconscious English middle sections, represented by critics like J.C. Squire, Frank Swinnerton and J.B. Priestly, until a court case had to be fought to lift the ban and make this novel available as a Penguin.

In our country reviewing of books began long after the British impact. Few among the alien rulers were men of learning. And when some of them did come to stay in India for a while, as did

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Lord Macaulay, the historian and essayist, he was so biased against the ancient cultures of India that he said: There is nothing of any value in the Sanskrit, Arabic and Persian literature of India worthy to go into the shelf of a good European library. James Mill, who never visited India, wrote a history of India condemming all the civilisations which flourished in our country as barbarious. And John Shore and the liberal Benthamites thought that the only hope for Indians was if they would all become converts to Christianity.

Some of the liberal Englismen, like Sir William Jones, Wilson, Colebrooke and Max Mueller, began to learn Sanskrit and rendered certain important creative and critical books into English. The Royal Asiatic Society was founded for collection of the ancient taxts and archives, with journals like the *Indian Antiquary*, through which men like Sir Richard Temple and his associates, rendered many many myths, legends and folklore of the old India. And such magazines also began reviewing on the parallel of the *Edinburgh Review*, through which the various books, good, bad and indifferent, about Indian culture by the westerners as well as the newly educated Indian, were written about.

The example of the *Indian Antiquary* magazine led to the publication of some Indian journals. Bankim Chander Chatterji started a journal. And, later, the Tagore family initiated *Prabasi*. This was followed in the contemporary period by *Parichay* edited by Sudhindra Dutta.

The example of the Bengali magazines spread to other parts of India, and journals appeared in almost all the major languages of the country. As the medium of teaching in the universities, appointed by Lord Macaulay, through his Minute on Education, was English, several generations of Indians became, not what the Imperialists had wanted and more than what the Babus had hoped for, fluent speakers and writers of the alien tongue. And some talented men and women have gone to the sources of learning in the west itself and thrown up already before the early 20th century essayists, novelists, poets, journalists, like Raja Ram Monan Roy,

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Bankim Chander Chatterji, Rabindra Nath Tagore, Aurobindo Ghosh, Surinder Nath Bannerji, Ramananda Chatterji, M.K. Gandhi, Rajagopalachari, Satyamurti, Syed Ahmed, Muhamad Iqbal, and Abdulla Yussuf Ali.

The English language magazines, *Modern Review* in Eastern India, *Triveni* in South India, and *Indian Review* in northern India, flourished as bringers of information, knowledge and wisdom, both of the East and the West, actively during the half a centuary of the struggle for freedom.

And, since independence, the number of journals, Sunday Supplements, and weeklies has multiplied, mostly in the English language, but progressively in the languages of the country, so that we have many platforms for the battles of ideas, of which we as a people are very fond.

Unfortunately, after the phase of the first sincere efforts at dissemination of knowledge, through the *Prabasi* and *Modern Review* kind of journal, the costs of magazine publishing proved to be heavy, and mostly newspaper proprietors could invest money in such efforts. But the interest of the biggest press Barons in India, as elewhere in the world, has been to make profits. So that the emphasis on communication of knowledge has mostly shifted to sensationalism of sex, violence and political gossip.

Therefore, the reviewing of books, which was a main feature of magazines like *Modern Review*, has degenerated. Review sections in the weeklies are limited. More space is given to books published abroad, or by the agents of foreign publishers. And reviewers are paid so little that only the hacks can do the seven to eleven line notice of a book. Often, journalists, who do not have any knowledge of the subject of a book write about it.

Sometimes an indigent professor, who does not know much about a book will be asked to review it, but his head is so stuffed with ideas from textbooks, that he will review a novel written by an Indian woman by comparing it with a novel by Jane Austen.

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And there are some snobs among the literary intelligentsia, who have been to Cambridge, or Leeds, or London, for three years, for whom nothing which is not published in London, New York, or Toronto, is any good. As the owners of Indian newspapers, journals and magazines, will not pay them the foreign rates, they naturally refuse the write reviews, but will do critiques for journals abroad, in which they can censure books produced in India, (in this they are mostly right), because the Indian publishers seldom pay for good editors to attend to proof corrections and generally help book production.

There is thus a crisis of conscience in the field of Reviewing, as in the world of literature as a whole. Perhaps such a crisis is endemic to every period. But having been contemporary with three generations of writing, I notice the devaluation of the currency of values with a sense of nostalgia for the days when the poet Tagore, the Editor Ramananda Chatterji, and the publicist Mahatma Gandhi, set high standards of expectation from the contributors of their journals.

I am not asserting that there are wanting intellectuals of the highest calibre in our midst.

But, in the earlier periods, the freedom struggle itself supplied certain values, which were the unstated obiter dicta of all writing. Whatever might help to liberate the mind and the heart was to be encouraged: whoever was serious enongh to espouse these ideals was given the chance to say his say: and what was said by friend or foe, was evaluated fairly. And at that time, the salacious writings of Geoge W.M. Reynolds, Charles Garvice and John Cleland were more than compensated for by the preference, in the universtties, for the novelists of the golden age of English fiction, Fielding, Richardson and Smollet, as well as Hardy, Thackeray and Dickens. Even the subalterns in the army, low pressure readers as they mostly were, read Rudyard Kipling, who was one of the finest writers of prose, inspite of his odious belief in the white man's burden.

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Today there is the vast dumping of the cheap American paperback, by writers of commercial intent like Arthur Hailey, Mario Pugo, James Hadley Chase, Jacqueline Suzanne. And who is to tell anyone that the books of these writers are mostly fodder for the jaded appetites of the bored men and women of the consumer society? And that as against these technically well-written books, even the least little young Indian writer, wanting to express himself in Bodh Gaya, Padukotai, Raipur, Rupar or Morvi, technically ill-equipped but sincere, is more worth noticing.

But the young amateur has little or no chance of coming up, when even the mature writers get survey treatment.

I apologise for mentioning an experience of my own.

Even when I was a young writer, just coming to grips with the novel form, after the initial reverses, I always had thirty to forty reviews of every novel of mine in U.K., often laudatory, sometimes pointing out the differences which the reviewer had with my opinions, and yet always deferential to the humanist values I reperesent.

But, apart from the fact that I don't even get seven or eight reviews for any book of mine in the whole Indian press, I can never forget the shabby treatment given to a long novel of mine written in seven years. This book, *Confession of a Lover*, was published in 1978. And the dynamic publisher, schooled in English publishing conventions, sent it for review to all the leading newspapers and magazines. The first review by Shri Girija Kumar in *Hindustan Times* dismissed the novel in a nine line note, saying it might interest middle aged Punjabis who may like to racall the days of Jallianwalla Bagh but no one else. I protested to the eminent publicist, George Verghese, the then Editor of the paper. There was no answer. And I see that this particular reviewer stilI does seven to eleven line notes, by way of reviews now for another paper. The only consolation I had for this book was that a young critic in Hitavada in Nagpur wrote a long article-review honestly

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appraising the novel as a new kind of experiment in Indian English writing, and Professor K.S. Srinivasa Iyengar, the pioneer critic wrote me an appreciative personal letter.

What are we, then, to do about bringing integrity into reviewing in our country? I am afraid there is no way to make our Press Barons spend money on able intellectuals who may be appointed as contributing literary Editors and who may do the work that Desmond Macarthy did in England, Edmund Wilson in U.S.A., Andre Gide in France, George Lukacz in the communist world, Arthur Lundqvist in the Nordic countries.

We have *Adib* in the *Times of India*, Sadan Kumar Ghosh in the *Statesman*, C.D. Narasimhaiah in the *Literary Criterion*, but they are very rare writers, and have no time to pick up the fertile elements from the flood of writing is the language of India.

I feel that such a venture as the *Book-Review*, initiated by a small group of young women, and currently published from New Delhi, may be supported, so that it can beeome more comprehensively representative of the various regions. And there could be such a magazine, in every language of our country.

For the rest, I see little hope. Because, it is not possible to fight against the money power of the press lords, who are illiterate merchants, with no room for culture in their hearts. It is futile to expect the frustrated small minds of the bulk of the university intelligentsia, whose ambitions are to teach abroad, to consider the uprush of Indian writings, as of equal significance to the bursts of creativeness in the west.

Our inspiration demands the persistant struggle to utter the truth as we feel it. And the fact that utterance may be possible in inspite of failures, the only success.

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Jean-Paul Sartre

by G.S. KHOSLA

With the passing away of Jean-Paul Sartre, the world of letters has lost a giant. Sartre achieved greatness not only as a writer but as a philosopher and an activist. Far for him the ivory tower seclusion generally associated with men of letters; rather he was prepared to wave the flag, as for instance he did in 1968, at the age of 63, during the students' movement in France. He knew also how to take a rebuff, when a sarcastic voice yelled from the back of the hall, "Thanks, pop."

A political philosophy is sterile if not backed by action. In India, we have the luminous example of Rabindranath Tagore who, like Sartre, led processions in the streets of Calcutta singing patriotic songs composed by himself when the flame of patriotism was fanned by the partition of Bengal. After the Jallianwalabagh massacre, his indignation made him rush to Calcutta to hold a meeting of protest, but the leaders got cold feet.

Sartre symbolised the dilemma of the Western man, lonely and burdened with the terrifying freedom to choose, but unable to discover a principle or a spiritual force to lean upon, as the Eastern man has in the Supreme Being, the Brahma.

His soul rebelled against the world he saw around him and he was unwilling to make a compromise either with the established power or the isms which sway the Western world. He declared he was through with socialism and appaluded the Baader-Meinhoi gang, describing their terrorist acts as "necessary to achieve a new organisation of the masses," masses that did not understand Sartre. He also approved of the terrorism of the Palestinians in their war against Israel.

In 1976 he broke the rule to reject all honours having turned down the Nobel Prize, dismissing it as a bourgeois honour, and accepted an honorary doctorate from the Hebrew Univeristy in Jerusalem.

Sartre betrayed this kind of ambivalence that influenced his attitude towards certain fundamental issues which trouble man-

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kind. He stood for justice, but his defence of justice was ineffectual, for instance, the support he lent to Bertrand Russel's war crimes tribunal. He had the greatest impact among the middle class to which he belonged but he rejected their values. Yet he was able to resolve all contradictions within himself in the conviction that men's ideas of truth rested on their own sensibility that was profoundly moral and political.

For a great thinker and philosopher, his sensibility could be a sure guide to his thoughts and actions, but the predicament of man is that ordinary human beings cannot rely upon their own sensibility which is inadequate and shallow.

I think Sartre's power of the intellect sprang from his suffering. When he was two years old his father died. A year later, the boy lost the sight of one eye. His other eye was critically myopic and ceased to function in his sixties. Sartre was brought up by his mother and his maternal grand-father. A brilliant scholar, he qualified for the elitist Ecole Normale Superieure and obtained a diploma in philosophy at the age of 19.

Sartre at that time showed no signs of the rebellion that was to characterise his later life. He did a spell of teaching in le Havre and later in Paris.

Sartre's relationship with the attractive Simone de Beauvoir was of a piece with his rebellions spirit, a rebuff to the established values of matrimony. He met her when he was teaching in Paris. They had much in common, both writers and teachers of philosophy who shared each other's political views. They became an inseparable couple, although they never married and never stopped maintaining separate homes.

The rise of Nazism in Germany and the Spanish civil war aroused Sartre's political consciousness, and by the mid 1930s he was an avowed Communist. At the outbreak of World War II, he was drafted as a private into the French army despite his blind eye. He later described his military experience, which included a spell in prison as traumatic. On his release in 1941, he joined the

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underground resistance movement. When the Nazis invaded Russia, he became a member of the Communist-led underground national writers' committee and wrote a play called *Les Mouches* (The Flies) which the Germans allowed him to stage in Paris in 1943, not realising that it was a bitter satire on their own occupation of France.

As a rebel, as an iconoclast, as a powerful intellect, Jean-Paul Sartre has great attraction for the Indian middle class. But his influence on Indian thought is not likely to be more than marginal, insignificant as compared to that of other Western philosophers and thinkers, such as Rousseau, Tolstoy and Bertrand Russel.

Sartre has a fairly large readership among the intellectuals in India and several Indian writers have been influenced by his work. Among Hindi writers the name of Mohan Rakesh comes to mind. His play *Adhe Adhure* is cast in the mould of existentialism with, of course, some Indian nuances, but the influence of Sartre is quite obvious both in the situations and the dialogue of the play soaked in sccepticism and frustration, exalted by Sartre in *No Exit* and *Being and Nothingness*. It was in these plays that Sartre exposed and defined his existentialism.

New Books by Members

P.H. Prabhu : *Hindi Social Organisation*: (A study in Socio-Psychological and Ideological Foundations) pub : Popular Prakashan, Bombay.

Raisinghani, G.S. : *Sindhi Manhoon, Sindhi Boli, Sindhi Sahat* (A collection of essays and papers on Sindhi people, Sindhi language and Sindhi literature in Sindhi) Demy size. pp 48; Rs. 3; pub : Krishna, 63 Saketnagar, Indore-M.P.

Sindhi Lok Ain Sindhi Lok Sahat (A collection of essays and papers on Sindhi folks and Sindhi folk literature in Sindhi) pp 70; pub: as above.

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Niranjan Bhuinya: *The League of Nation: Failure of an Experiment in Internationalism* The League was essentially an institution of peace. It failed in the face of deliberate aggression. But the ideal underlying the League survived and has taken shape in the form of the U.N; pp 158; Rs. 35.00 pub : K.P. Bagchi and Company, 286 B.B. Ganguly Street, Calcutta-700012.

United Nations: Problems and Prospects (The League is dead, long live the United Nations) pp 171; Rs. 35.00- Rs. 20.00 pub: as above.

Jagdish Chandra 'Jeet' : *Badalte Bhav, Ubharte Swar* (A collection of lyrics, ghazals and poems, Hindi) pp 48; Rs. 6.00; pub: Shri Shanti Kunj Prakashan, A-20/4, Mira Marg, Rana Pratap Bagh, Delhi-7.

K.C. Kamaliah : *Ayvulakam Porrum Asiriya Manikal*: (Lives and works of ten eminent research scholars; Tamil); pp XXIV, 324; Rs. 25.00; pub: The Academy of Tamil Culture, Loyola College Premises, Madras-600034.

Ramappaiyan Ammanai or Apaicci (Research paper on a historical war ballad; Tamil); pp viii+74; Rs. 6.00; pub Tamil Puthakalayam, 58, T.P, Koil Street; Triplicane, Madras-600005.

Neela Padmanabhan: *Vattathin Veliye* (Outside the Circle - Tamil Novel) pp 234 Rs. 11; pub: Narmadha Publishers, 1, Vyasa Rao Street, Madras-600017.

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Members Write

Editor,
Indian Author

Dear Sir,

The subject "Women on Women" chosen for the discussion in the 6th convention of A.G.I. was certainly a very interesting one. The idea underlying was perhaps that the matter written by women writers about women was to be discussed. Even men could have taken part in it. The discussion might have turned to be an interesting and useful one of it had been taken in its real spirit i.e. the participants would have expressed their views on the matter written by women writers, but the whole thing came only to be a futile one and nothing substantial was achieved. This was due to the fact firstly because the creative women writers did not participate and secondly the time allotted was no time at all.

In future such discussions should be undertaken in right earnest.

Dehra Dun
20th May '80

Shashi Prabha Shastri

Dear Sir,

I have gone through the journal which is very well produced.

New Delhi

Jag Parvesh Chandra

Dear Sir,

I wish to express my deep thanks for the Special Number, which is a very informative and useful publication.

Turvur
20th May 80

Payipra Radhakrishnan

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Edited by G. S. Khosla. Printed and Published by D R Mankekar, Secretary-General of Authors Guild of India from the office of the Auhors Guild of India, C-44, Gulmohar Park, New Delhi-110049. Printed at Techno Printers, D-25, South Extension Part-1, New Delhi-110049. Editorial Office : D-103, Defence Colony, New Delhi-110024.

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Indian Author

QUARTERLY JOURNAL OF AUTHORS GUILD OF INDIA

Creativity and the Poet

H. K. KAUL

The Technology of Poetry

RAJENDRA VERMA

The Making of a Poem

R. PARTHASARATHY

The Poet as Translator

PAUL TOMLINSON

Volume 5 : Number 4
October - December 1980

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Indian Author

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INDIAN AUTHOR is published quarterly by Authors Guild of India, C-44 Gulmohar Park, New Delhi 110049.

Phone : 662028

Editorial correspondence should be addressed to The Editor, Indian Author, L-67A, Malviya Nagar, New Delhi 110017.

INDIAN AUTHOR invites the submission of short articles and brief correspondence bearing upon problems in Indian authorship, book publishing, marketing, publicity, reviewing, etc.; about outstanding titles that deserve to be noticed in the 'Indian Author' and about recent publications of members, with brief annotations.

Annual subscriptions : Members Rs. 8; Non-members Rs. 12; U. K. £ 1.20 and other countries $ 3.
Single copy Rs. 3 for non-members.

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CONTENTS

WORKSHOPS FOR WRITERS	*Editorial*	2
CREATIVITY AND THE POET	**H. K. Kaul**	4
THE TECHNOLOGY OF POETRY	**Rajendra Verma**	11
THE MAKING OF A POEM	**R. Parthasarathy**	17
THE POET AS TRANSLATOR	**Paul Tomlinson**	24
THE PUBLISHING OF POETRY: A PERSONAL EXPERIENCE	**S. D. Sinha**	28
SMT. MAHADEVI VARMA TO PRESIDE OVER JAIPUR SESSION — *Secgen's Column*	**D. R. Mankekar**	31
CONTEMPT OF CREATIVITY	*IPA Publishing News*	33
EXPORT TRADE IN BOOKS	*MacBride Commission Report*	34
NEW BOOKS BY MEMBERS		36
A CAP TO FIT PUBLISHERS	**Philip Howard**	37
LETTERS TO THE EDITOR		39

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WORKSHOPS FOR WRITERS

Writers are born in all kinds of societies, rich or poor, developed or developing, ancient or modern. Many of them become known as professional writers while pursuing several professions in search of livelihood and not the profession of writing which is the most important and yet the most uneconomical profession in the world. In the developing countries hardly any of them get any proper training. Their works, therefore, suffer from some or several drawbacks.

We all know that the written word is the powerful medium of communication. And, if we have to uplift our standards of living, eliminate ignorance and breed healthy and creative atmosphere, the written word has to be communicated with the utmost care. The author of the written word is therefore much more important for the society and should be looked after and his talents utilised both by the society as well as the government.

The problems of the society and the preferences of the writers are so intermixed that one cannot live without the other. If a healthy government is able to understand the importance of the writers vis-a-vis a society, it can do much to promote qualitative authorship in the country. A writer, who is expected to have a good grasp of the language, should also be conversant with, atleast, the art of writing, and editorial and research techniques.

The first important task before a government is to train these free lance writers, who are born as writers as a result of their own initiatives, and let the government promote exchange of ideas among them and the established and upcoming writers of as wider a region as is possible. This could be done, and is done in several developed countries, by organising different types of training programmes and workshops for writers.

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The workshops for writers on national levels, in the Afro-Asian world are organised by institutions like the Japan Editors School, Tokyo; Korean Juvenile Literature Society, Seoul; Dewan Bahasa dan Pustaka, Kuala Lumpur; National Book Council of Pakistan, Karachi; The Bangladesh Education Extension and Research Institute, Dacca; The Children's Literature Association of the Philippines, Inc.; National Book Trust and Children's Book Trust in India; Nigerian Book Development Council; etc.

Let us take a look at the writers' workshops organised in India, either on a local or national level. We feel sorry to note that such workshops do not become a permanent feature in India. Neither the State governments nor the Central Government comes forward in a big way to support them. A few national workshops organised by the National Book Trust were hardly repeated. Recently the Children's Book Trust, New Delhi stopped organising a workshop for writers of children's book after holding 42 sessions: each session was organised on every second saturday of the month. Why

THE MODEL STATUTES

Members are reminded to send their reactions to the model statutes adopted at a Paris meeting and published in the previous issue of the INDIAN AUTHOR by December 5, 1980.

should such an important workshop have been closed? Could it be because of government apathy towards workshops? Probably not. But the government did not organise or promote any such workshop for children's books in the country.

Let us come to the international workshops. The international workshops for writers serve a much higher purpose. They bring closer the writers of different nationalities, allow them to exchange their writing experiences and cultivate in them a sense of ideal authorship. The results of such exchanges are very great but they are so subtle that it is difficult to measure them: only the attitude and future works of the participating writers can reveal them.

On the international level the workshops for writers in this part of the world have not been organised by many institutions. Work-

(Continued on page 10)

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CREATIVITY AND THE POET

by H. K. Kaul

The creative process of a poet is as complex as that of any othe creative artist. As all these creators, whether scientists, artists o poets, serve a human cause, it may be interesting to discuss the process of creativity vis a-vis a poet's role as a creative artist.

We can look upon creativity from several angles. First, let us approach it from the results the creative artist produces after he has performed a creative act. Meredith Skura[1] describes: "Despite the difficulty of explaining creativity, most researchers agree it can be recognized, at least by what it produces. Creativity results in something that is new but appropriate; it adds something but fits into what is already there; it is not a creation *ab ovo* but a new way of putting Humpty Dumpty together. Current thinking about this process *does* tend to describe it as a transcending of limits, though the mythic flights are more soberly portrayed as breaking out of conventional ways of thinking. By the time we grow up, most of us have sacrificed what creativity we had in the process of accommodating to society's rules and conventions." Let us discuss Skura's definition of creativity. I agree with him that a creative effort results in something new to the creator, may not be new to every other person, but to say that everything that is new to the creator is appropriate leaves one in doubt. When we consider creativity from what it produces, we ordinarily feel that a creative artist or a scientist bases his creative research on the results of a finite number of experiences and moves ahead in that ladder, creating and recreating. He remains unconscious to his inner impulses although they work all the time. In case of a poet there is a little variation. Most of his experiences that remain dormant in his subconscious mind sprout instantly when he is inspired by anything around him or by anything in his world of imagination. As such he remains much more dependent upon his subconscious impulses than a scientist who records every finite experience and deduces a new one. Like a scientist, some of the modern poets also try to improve

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upon the works they had created in the past and produce new versions. A scientist, in my opinion, gets subconscious visions very occasionally. A scientific exploration is a long process. Unless scientist reaches an absolute truth, every thing that is produced by him may not be appropriate.

Similarly, if a poetic composition does not convey a meaning or for that matter, if it is not appreciable, it is not an appropriate work. Bronowski[2] while giving importance to appreciation, describes: "The poem or the discovery exists in two moments of vision: the moment of appreciation as much as that of creation; for the appreciator must see the moment, wake to the echo which was started in the creation of the work. In the moment of appreciation we live again the moment when the creator saw and held the hidden likeness. When a simile takes us aback and persuades us together, when we find a juxtaposition in a picture both odd and intriguing, when a theory is at once fresh and convincing, we do not merely nod over someone else's work. We re-enact the creative act, and we ourselves make the discovery again. At bottom there is no unifying likeness there until we too have seized it, we too have made it for ourselves." Therefore, an appropriate poetical composition should be comprehensible. To our regret we do not find many modern poems comprehensible at all. Such poets may be following the principle of Susanne Langer[3] who says that the essential function of art is not communication. I would not agree with Susanne Langer in toto because if a creative work is not able to enthuse appropriate feelings among its readers it does not serve a creative human purpose. With regard to those poets who are unable to translate intuitive feelings into communicable poetry, for them Susan Langer's definition holds good.

Let us go back to Skura's next statement that a creative work adds something. Definitely, if a creative poem is made a piece of art and is appreciable, it definitely makes a useful addition to the body of knowledge. But to describe that a creative work fits into what is already there, is a relative observation. A poet generally does not compose after knowing what is and what is not available on the subject, except, probably, in case of epics or historical poems.

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Skura's third statement that a creative work is not creation *ab ovo* looks to be sound. We are confronted daily with scores of published and unpublished poems and poetry books, and we find that most of the poems are composed by putting the Humpty Dumpty together in a new form. The contributions that are new and nacent are rarely seen. Many poets only make use of the situations around them or the events, historical or otherwise, they know of and transform them into verses. In such poems one notices little depth and the subjective approach of the poet dominates. In many such poems you get a hotch potch of words without any proper images or any spark of orginality. This is what gives rise to bad verse. Bad verse may also be composed when a poet adopts a tendency to remould what has been published before. The literary critic Harold Bloom[4] further extends this argument by describing that every established poet acts against a *poetic* father, whose poems he admires by rewriting, distorting and wrenching the words away from the original. This statement applies definitely to those poets who wilfully recreate poetry under their own stamp from all that is good and appreciated or easily comprehensible to them. Probably they have taken Ben Jonson's advice literary that a poet should be able to convert the substance or riches of another poet to his own use. But C. H. Cisson[6] feels shocked by the amount of bad verse and the trend we are heading towards. He says, "We live amidst such a plethora of bad verse, in an age of such disastrous facility of speech and writing of all kinds, that the very notion of the rarity of humanity indispensable utterance is on the way to being lost."

Now, let us look into Skura's another statement that the creativity is transending of limits according to the current thinking. In the process of creation, we do feel that a poet transcends his own limits of imagination although he may be saying what has already been said. The transcedence would not mean that a poet just takes up a conscious problem to his unconscious world and returns with a new idea, a new work. When you look at the problem in depth, you find that an element of myth or something that you cannot visualise in the creative process, exists. Josephine Miles[7] reacts to this: "It is suprising to note, perhaps, that the so-called great poets as we recognize them are not really the

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innovators; but if you stop to think about it, they shouldn't be. Rather they are the sustainers, the most deeply immersed in tradition, the most fully capable of making use of the current language available to them. When they do innovate, it is within a change begun by others, already taking place."

Let us look at creativity of a poet from one more angle, from what Graham Wallas[8] says. He divides creativity into four divisions: preparation, incubation, illumination, and verification. It is the second stage, the incubation of ideas and experience that describes the creative source of the poet. The period of incubation, normally, varies from poet to poet. Only after this stage, the poet is able to illumine, he is able to transform his experiences and sheer hard work into a useful creative work. The period of incubation is the stage of creation which Yeats[9] described as the stage when the poet is both asleep and awake. During this period the poet tries to find unity in the objects around him or he knows of, and thus remains occupied. Coleridges's[10] description of beauty as "unity in variety" may be compared with the attitudes of a good poet, who tries to identify unity in the complex situations around him. It is this identification of unity which gives rise to images and enables the poet to express the most complicated situations (which may not be usefully translated into prose) through the most refined images.

After discussing the above definitions we may classify poetry into two different divisions. In the first case could be grouped poems which are new and original or the poems that establish unknown aesthetic relationships. In the second, would fall the rest of the poetry, whether based completely or partly on data or creativity. In both these acts of varying degrees of creativity, principles of language, rhythm and use of proper images play an equally important part. Also, according to Samuel Johnson[11] a poet has to be more analystic, more real and truthful: he should rise to general and transcedental truths and disregard present laws and opinions. For the poet these principles act as the channels through which he moulds his creativity. For the poetry lovers, these rules help them to understand and evaluate poetry. Bronowski's statement cited above makes it amply clear that unless poetry lovers are able to appreciate and re-enact the situation represented in a poem, a poem does not serve any global purpose.

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Another aspect that comes to mind is subjectivity or objectivity of poetry. Objectivity, according to Santayana[12], in art and aesthetics is achieved as a result of objectification of feeling. In this objectication or projection of ideas and feeling lies the quality of a creative poem. Also, this will determine the creative content of a poem. If a poet is not able to drift away his creative output from his subjective pulls, his presentation will be subjective. As we know, a poet's creative output will be related to what he has been exposed to right from his childhood, his own preferences and his creative visions, we can feel that there are greater apprehenions of a poet being attracted to adopt subjective approaches, though he is expected to be objective and above trivial attachments. In spite of the fact that the poet is not able to achieve objectivity in his work, if he takes note of his own capabilities such as his mental and intuitive capacities and impact of his immediate neighbourhood and makes efficient use of the technology of poetry, he may be able to create a useful work, even though subjective. I can imagine that in the absence of a truthful perception or in the absence of the capacity to know the absolute truth, a poet will always be governed by his own prejudices. These prejudices, however small or great they may be, will be reflected in the poems.

Before I conclude let me find out the impact of indulgence in creative poetical compositions on the personality of a poet. Before I discuss this further, I would say that a poet becomes very sensitive, and let me give one example. I was once so much disappointed with a programme, that after reaching home it took me hardly any time to write the following lines:

A desert with doctors.
A gypsy and a few more
And many more every day
Stand on sandy dunes at the outskirts
With Bibles, mikes and misty murals.
A solid structure on one side
A mirage on the other
Dropouts loaf here when their town is hot
Or their homes much cooler inside.

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They smoke their miseries
And drink cups of dead wine.
They watch the lost empires dance
On the sandy dunes.
They painfully return when the glow fades away
Alas! They find the moon dead and staring.
The quilts save them all.

This sensitive behaviour of poets in most of the cases, results in indifferent and abnormal outlooks. As a result of regular involvement with creating verses, a poet remains half awake and half asleep. These regular creative exercises shake the normal life of a poet. Socrates said, "No one without a touch of the muse's madness will enter into the Temple of art." Poets definitely must be having inbuilt madness within them, probably even before they are deemed poets. But madness alone is not stored in them. The element of sincerity and love for mankind is stored in plenty in them. Their works according to Wordsworth[13] reflect the spontaneous overflow of powerful feelings, which originate from emotion recollected in tranquility. They look at the world, people and the peoples, all a single unit, a single home scattered on this globe. Herbert Read[14] more than fifty years ago described their sincerity in these words: "The modern poet does not deny the right of regular verse to exist, or to be poetic. He merely affirms that poetry is sincerity, and has no essential alliance with regular schemes of any sort. He reserves the right to adapt his rhythm to his mood, to modulate his metre as he progresses." It is this sincerity and the creative effort that give a poet a sense of joy, a sense of fulfilment. John Dryden[15] attributes this sense of joy and fulfilment to discovery of the thought, moulding of that thought and the art of clothing and adorning of that thought. It is this sincerity of the poet that makes him more responsive to the problems of the social environment.

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(*Continued from page* 3)

shops for Afro-Asian Writers have been organised by the India International Centre (IIC), New Delhi, in collaboration with the Ministry of Education, Government of India. IIC organised Workshops for Asian Writers in 1977 *and* 1978, *and Workshops for Afro-Asian Writers in* 1979 *and* 1980. *The* 1977 *Workshop for Asian Writers was organised in collaboration with the Authors Guild of India. The Guild was represented in the Workshop Advisory Committee of the other workshops along with the representatives of the Sahitya Akademi, National Book Trust, Federation of Publishers Associations in India, and the specialists. IIC has been organising these international workshops within a very short notice and with a meagre financial assistance of rupees eighteen thousand by the Ministry of Education, Government of India.*

Keeping in view the importance of national and international workshops, let us hope that the Ministry of Education continues sponsoring with more vigour the Workshop for Afro-Asian Writers, and starts a chain of other workshops in the country.

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THE TECHNOLOGY OF POETRY

by Rajendra Verma

A few decades back A. E. Houseman, in a beautifully produced slender volume set forth the "The name and nature of poetry" using medical terms like 'pathology' for the poetic question which, to use romantic expression, was in the nature of a pearl in the oyster. In the early forties Cecil Day Lewis, the leftist poet and critic who eventually became a mystery-fiction writer under an assumed name, brought out an elegantly, hopeful book "A hope for poetry". While Houseman, the poet of "A Shropshire lad" looked upon the process of poetry writing as a clinical one, Cecil Day Lewis used the acoustics of the early forties to deliver his messianic hope which echoed to a revolutionary social change. Both the poets went off at a tangent on a non-literary vehicle. Poetry to be so calls for an appraisal in terms of its own canons. Perhaps, nearer home, Tagore had said that hope for man is God through man, which when applied to poetry could be tersely summed up as "poem is its own life". But life, today, is beset with technology and so poetry has also to be viewed in terms of the contemporary phrase, (or a more telling one: the know-how) 'technology' which in effect is the same thing as 'craftsmanship'— T. S. Eliot in dedicating 'The Wasteland" to Ezra Pound called him 'a better craftsman'.

Now, the technical 'knowhow' of poetry has been handled by poets down the centuries in ways peculiar to their epochs—or to be more precise, to the 'taste' that determined it and, in its turn, was determined by it. The earliest poetry that we know of was by the Vedic 'kavis' who tied their indifferent images into rhythmic knots of a wild varieties of metres. Historians put that down to about 4000 years ago. Even to this day when the Vedic hymns are recited the poetic quality largely subsists in the metrical compactness, and the stress on impeccability of pronunciation.

Perhaps that points to the origin of poetry as an incantation which induced a state of mind in the listener propitious to the

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poet's purpose. What must have been his purpose? Perhaps to evoke an illusion of what he had felt deeply so that the other chap may get the infection and impose it on his reality which he either rejected or smarted under. That may have led to the appeasement of the deity and a reconstruction of the desperate bits of the listener's world of experiences which struggled to find a coherence. On the poet's part it is likely, that some broken down mechanism in his outfit needed repairs, and he used the tools that were ready at hand. But instead of mending the fault, he conjoined cracked parts and broken bits into a new mechanism which when superimposed on the old one looked like a magic show. Freud came out with the theory that a highly gifted neurotic becomes an artist —who according to him is a person trying to bridge clefts in his psyche.

Whatever may that be, the poet is a man out of the ordinary run of men; and today his poetic technology has been computerised quite a bit. He takes liberties with the traditional metre in his permissive poetic world. He lets the slangy speech rhythm, at times, to influence his verse and, although he is writing vers libre he is not departing from the incantatory requirements. In some of the poetic devices used by important English poets like W.H. Auden and T.S. Eliot, one finds the everyday speech moulding the flow of the verse. It is the business of the poet to detect the rhythmic pattern in the common speech; it is the business of the critic to pick the thread of the rhythm and to lead the reader to the centre of the organism which is a poem. And there, the reader sits and enjoys.

How is a poem formed? I am advisedly avoiding the use of the word 'created', because that would imply a conscious moulding into a shape. A poem is formed in an unconscious process. Plato called it a seizure, a kind of a frenzy worked up by a 'daimon', in which state of partial madness, the poet loses his reason and, therefore, is fit to be banished from the ideal republic. All that need not frighten the poets today; because even if there were no poets the world is, at times, mad enough.

It seems probable that a tag of a song or a rhythm having no ostensible meaning lies buried in the poet's unconscious, and, at

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some unpredictable time, it springs into action demanding a release into a choerent form. Now, the poet who has absorbed disparate experiences of life and changed them with affects of his own, finds that they crystallise round this demand. The poem which results from this phenomenon of fusion is a ball of communicable sensibility which rolls on its own through the force of its inherent rhythm. Its life pulsates to the inner emotional content; its way is that of a living organism because it has about it the air of vigour, vitality, and tense strength. It infects the reader with it. Now, the reader or the listener to the poem, may be affected in diverse ways. The meaning of the poem, its theme or the central idea in it does not matter. Sometimes, one reader or listener may respond to it differently from what the other would. Some may be more affected by a particularly sensuous image or others may be more prone to its rhythmic quality. But where the rhythm and the imagery combine to invest the word in the poem with an organic aura about it the poem seems to have fulfilled its purpose—to inculcate a mood as an incantation would.

Now there are poems which abjure imagery and make use of 'words' in such conjunction as to convey a new sensation of meaning—that is how Dante, Shakespeare and Donne manipulated their 'words'. How do they do it? Every great poet explores the nuances of the words he is using. He sets about like a perfect jeweller matching the aural ethics round the shade of meaning and feeling that lie hidden in the word. That is why a romantic critic A. C. Braley, called poetry as having an infinite suggestion about it. The ancient Sanskrit, poet Anand Vardhan (9th century) advanced his theory of 'dhwani' (the echoing sense) along with 'Prakash' (revelation) as the chief characteristic of poetry. A very unique feature of Sanskrit poetry is its unrhyming but sonorous quality in which sound substitutes the sense so much so that the chanted poetic phrases echo and re-echo in the mental membrane even after the sense or the idea of the poem has long dissolved in reading it.

The poet is that point of concentration in a given culture when a tradition of its literature flames through a deepening sensibility. He represents the highest consciousness of his age in which consciousness the emotive power of the word and the rhythmic

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pulsation of his society find an articulation. No poet has his meaning alone, he is not like a lone-wolf baying at the moon which is indifferent to it. He handles language that has come down to him, he handles it so as to invest old words with new meaning. A new usage of words awaits a new poet. The technology of it could be summed up thus:

1. The rhythmic pattern will conform to, as far possible, the speech rhythm and also the daily rhythms of a life that is largely mechanised but seeks to transcend it.
2. The images are struck out of a deeper sensibility. The ideas do not matter, but life in all its depthi its counter-part being death—will infect the poem at its heart.
3. The illusion which the poet imposes upon reality will have the potency of raising a vision. This may or may not be religious. Its philosophy will be entirely poetic. Its dry bones will shine with a positive response to life in all its colours—ugly or beautiful.
4. The moment it becomes a conscious laboured effort in its initial manifestation it will sag and will tend to be computerised.

A poet who speaks with an authentic voice of a continued cultural tradition writes his own time for all time:

The power of words charged with values of the culture in which they grow has been aptly expressed by an Indian poet writing in English, R. Parthsarathy:

> "He had spent his youth whoring
> after English gods.
> There is something to be said for exile:
>
> you learn roots are deep.
> That language is a tree, loses colour
> under another sky.
>
> The bark disappears with the snow,
> and branches become hoarse."

("The 20th century Indian poets": Parthasarathy)

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A poet born to the language in which he writes is not enough, he must use his tool—the words—as a beam in the wider spectrum of his civilisation. Only a Hindu can know what a 'bindi' or the vermilion mark on a married woman's forehead means, so only can a Christian get the thud of emotion when he reads about the 'Ash Wednesday' ritual. The shaft of sunlight on which the moment of intersected eternity is borne in Eliot's 'Four Quartets' cannot be divorced from the light in the 'Bible' and 'Divine Comedy' behind which lie the great traditions of Judaism and medieval Christianity.

Sometimes, in poetry, images are more or less eschewed and words appear as ideas but are in fact sensation of ideas which evokes a frame of mind. It gradually gets soaked in feeling which has not been expressed:

"Desire itself is movement
Not in itself desirable;
Love is itself unmoving
Only the cause and end of movement,
Timeless and undesiring
Except in the aspect of time
Caught in the form of limitation
Between unbeing and being"

("Burnt Norton": T. S. Eliot)

The following is a sample of English poetry after T. S. Eliot, a young Ted Huges writing on the demoniac aspects of nature, the terror and the wild beauty of it that slithers through one's being. The deep poetic philosophy has given place to a new window opening on the soul. Words grapple with each other to push towards a sensation unfelt before:

"Better disguised than the leaf-insect,
A sort of subtler armadillo,
The lake turns with me as I walk,
Snuffles at my feet for what I might drop or kick up,
Sucks and slobbers the stones, snorts through its lips

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Into broken glass, smacks its chops.
It has eaten several my size
Without developing a preference—
Prompt, with a splash to whatever I offer"

("The Lake" : Ted Huges)

In modern English poetry which swirled and whirled in the storm let loose by T. S. Eliot's Aonian winds, new technology was used which reigned supreme for a long while. However, an incipient romanticism in the garb of a classical revolt would have once more upset the established technology had not the young and profligate poet Dylan Thomas died prematurely. In a poem "Before I knocked and flesh let enter' Dylan Thomas says:

"My throat knew thirst before the structure
Of skin and vein around the well.
Where words and water make a mixture
Unfailing till the blood runs foul;
My heart knew love, my belly hunger
I smelt the maggot in my stool."

The sordid and the normal mix together to echo in an invented way 'Bonc, fur and facees' of Eliot's 'East Coker' which led to "birth, copulation, and death.' Here in Dylam Thomas, the sacrilege replaces the early scepticism of Eliot, and his bold usage of words in combination is conventional, but the effect is unusually disturbing it deserves to be quoted:

"You who bow down at cross and altar,
Remember me and pity Him
Who took my flesh and bone for armour
And double crossed my mother's womb"

Among poets, Indian-born but largely brought up in that climate of culture of which the affects inherent in words are typically English, Toru Dutt, of past times and Dom Moraes of the present times deserve special mention. The fresh nip of the

(Continued on page 23)

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THE MAKING OF A POEM*
by R. Parthasarathy

Invitations to talk about the writing of poetry are perhaps a convenient excuse for not writing poetry. However, for a poet, they are a serious temptation to which he not unwillingly surrenders, considering the readers' insatiable thirst for information about poetry at the expense of the poem itself. I should like briefly to touch upon one or two questions readers are fond of asking poets. Dead poets are, of course, spared these questions. In fact, we don't consider a poet seriously till he is dead. We make sure of it before we read him.

I am often asked why I write poetry, as if it were an occupation fit for an unstable mind. The implication is, of course, that a poet is an abnormal man. The belief is as old as Plato:

For the poet is an airy thing, a winged and a holy thing; and he cannot make poetry until he becomes inspired and goes out of his senses and no mind is left in him....

This belief isn't, fortunately, tenable any longer. I see poetry as an occupation for a normal, intelligent man.

Why do I write poetry? Writing poetry gives me a sense of fulfilment I get from nothing else, except perhaps making love to a woman. It helps me to hold my life together in a delicate balance and reach out to an understanding of myself with precision and clarity. Writing a poem is the only way I know of celebrating the fact of my existence, of my relationship with the physical world. Further, it answers to a profound need in me as a temporary stay against extinction. What I write will outlive me, I hope: perhaps, keep alive my name.

There are very few poets who have no desire whatsoever to publish their poems. Poets publish not only for love of fame, but because they hope their poems can contribute to the sum of other people's lives. They publish to communicate, to share what

* A talk delivered to the Workshop for Afro-Asion Writers, *New Delhi*, 1980.

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they have created. Once a poem is published it has to live its own life.

Here, I would like to make a few observations about poetry in general. First, the problem of understanding poetry is related to the problem of being a human being, of growing up emotionally and intellectually. Secondly, the poet by sheer dedication to words arrives at a truth which may otherwise be impossible for him to attain. And finally, poetry is an ascetic art, of doing without rather than doing with indulgence.

These observations are not intended to be axiomatic; they are only exploratory. Thus a poem is not made to give us information, but to awaken a complete, living experience. So, when we are reading a poem, our attitude towards it must not be of explaining ideas, but rather of surrendering ourselves to such an experience. A poem makes one important demand—that we surrender ourselves to the kind of experience of which it is made. The proposition, two and two makes four, has one meaning and one only—the same for all of us. A poem, on the other hand, can only mean to anyone as much as that person is capable of finding it. 'It is an error', observed Paul Valéry, 'contrary to the nature of poetry, and one which may even be fatal to it, to claim that for each poem there is a corresponding true meaning, unique and conformable to, or identical with some thought of the author's.'[1] In approaching a poem, we often make the abominable demand that a poem should be paraphraseable, as if a poem were just an aggregate of statements. A poem is an object made up of words, and for the words to communicate themselves one has to approach the poem with reverence. A poem does not repeat itself; what it says, it says with finality, once for all. What it says has not been said before; but once said, we recognize its validity for ourselves.

I had always wanted to write a book of verse where all the poems would form part of a single poem, as it were. By revision and elimination—so that more than one text of the poem exists—I have at last composed, but perhaps not completed it. *Rough*

[1] *The Art of Poetry*. Translated from the French by Denise Folliot. New York, 1961. 155-56.

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Passage is that book. It should be considered and read as one poem, not as a series of separate poems, but as one and the same poem, a work in progress which is only terminated by death. As TS Eliot wrote, 'a whole work which consists of a number of short poems, even of poems which, taken individually, may appear rather slight, may, if it has a unity of underlying pattern, be the equivalent of a first-rate long poem....'

From the beginning, I saw my task as one of acclimatizing the English language to an indigenous tradition. In fact, the tenor of *Rough Passage* is explicit: to initiate a dialogue between myself and my Tamil past. The poem tries to derive its sustenance from grafting itself on to whatever I find usable in the Tamil tradition. Something that had eluded me over the years, I was eventually able to nativize it in English—the flavour, the essence of Tamil mores.

I am, of course, aware of the hiatus between the soil of the language I use and my own roots. Even though I am Tamil-speaking and yet write in English, there is the appalling difficulty of using images in a linguistic tradition that is quite other than that of my own. If the images used are drawn from the deposits of a common tradition, the validity of the work is at once recognized by the reader. I believe that if a writer thought long and hard enough on his own use of language, even if it is English, sooner or later, I think, through the English language, he will try to come to terms with himself as an Indian, with his Indian past, with his environment, and the language will become acclimatized to the Indian environment.

The family is, for me, one of the central metaphors with which I think. A man's family, at least in India, never leaves him. He takes it with him wherever he goes. It is the one unchanging event around which his life revolves: its tiny histories, personal and seemingly insignificant, reflect a concern with the importance of the past, albeit a personal family past.

Here are three 'family' poems, and I should like to offer them as illustrative texts to give an indication of how a poem is written. In March 1972, in a village at the foot of the Tirupati Hills, we had a family reunion. The occasion was a wedding in the family,

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and the entire clan had gathered together at Tiruchchanur. For many years, every summer, I used to visit an aunt at Tannirpalli, near Kulitalai. It was a long journey from Bombay where my parents lived. The Kaveri gleamed a few kilometres away from her doorstep. Her house itself was in a coconut grove, spiked with bamboos and overspread with tamarind and pipal. The cousins were all tomboys and loved rough, noisy games and play, especially Sundari. We had a stream in the backyard and Sundari would drop into it like a pebble from an overhanging branch. She must have been fifteen then, with long, black eyes and hair dropping to the knees. We used to romp around the backyard making eerie noises with pipal leaves and bamboos and cooling our heels in the stream. It was twenty-five years later, at Tiruchchanur, I met Sundari again. In the poem, 'And so it eventually happened', I try to recapitulate an almost half-forgotten childhood the two of us shared in a remote village in Tamil Nadu a quarter of a century ago. I have tried to reach out here to a sense of the profoundly Indian with its complex of family relationships not easily accessible in English.

The poem, 'I made myself an expert', starts out as an obituary for Father, and ends up as an epitaph for myself. The strength of the poem derives, I think, from a sense of responsibility towards crucial personal events in one's life.

In *This Business of Living*, a diary that Cesare Pavese kept between 1935, and 1950 the Italian poet remarks, 'It is a certain sign of love to want to know, *to relive* the childhood of the other.' There is a photograph of my wife as a ten-year-old girl, standing in front of the Taj Mahal in Agra, with her three sisters. She has her arms round the oldest of them, Suneeti. The poem, 'Over the family album, the other night' takes off from the photograph and, independently of it, recollects an uneasy childhood in Bombay. It also celebrates love as a reality here and now. I suppose, given the choice, I'd rather have the love of one woman than be able to write a hundred poems about love. The experience itself makes it unnecessary to talk about it. Man attains his fullest measure in love. I remember a Turkish proverb:

Before you love
Learn to run through snow
Leaving no footprint.

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But since one usually stumbles through love, the footprints are there for all to see. My footprint is this poem. The impulse to preserve is at the bottom of these poems. A poet often relapses into his own life and writes from it. He follows up a private insight until it completes itself in a poem that is a world in itself.

After having discoursed at some length on the making of a poem, I must confess that I am rather sceptical about its usefulness. A poet would rather write poetry than write or talk about poetry. But as I warned you at the beginning of this talk, the temptation to do so is often irresistible.

Let me, finally, share a poem with you. It is by the Chilean poet, Nicanor Parra. He calls it 'Young Poets'.

Write as you will
In whatever style you like
Too much blood has run under the bridge
To go on believing
That only one road is right.

In poetry everything is permitted.

With only this condition, of course:
You have to improve on the blank page.

The three poems by R. Parthasarathy

AND SO IT EVENTUALLY HAPPENED

And so it eventually happened—
a family reunion not heard of
since grandfather died in '59—in March

this year. Cousins arrived in Tiruchchanur
in overcrowded private buses,
the dust of unlettered years

clouding instant recognition.
Later, each one pulled,
sitting cross-legged on the steps

of the choultry, familiar coconuts
out of the fire
of rice-and-pickle afternoons.

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Sundari, who had squirrelled up and down
forbidden tamarind trees in her long skirt
every morning with me.

stood there, that day, forty years taller,
her three daughters floating
like safe planets near her.

I MADE MYSELF AN EXPERT

I made myself an expert
in farewells. An unexpected November
shut the door in my face:

I crashed, a glasshouse
hit by the stone of Father's death.
At the burning ghat

relations stood like exclamation points.
The fire stripped his unwary body
of the last shred of family likeness.

I am my father now.
The lines of my hands
hold the fine compass of his going:

I shall follow. And after me,
my unborn son, through the eye of this needle
of forgetfulness.

OVER THE FAMILY ALBUM, THE OTHER NIGHT

Over the family album, the other night
I shared your childhood:
the unruly hair silenced by bobpins

and ribbons, eyes half-shut
before the fierce glass,
a ripple of arms round Suneeti's neck,

and in the distance, squatting
on fabulous haunches,
of all things, the Taj.

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School was a pretty kettle of fish:
the spoonfuls of English
brew never quite slaked your thirst.

Hand on chin, you grew up,
all agog, on the cook's succulent
folklore. You rolled yourself

into a ball the afternoon Father died,
till time unfurled you
like a peal of bells. How your face

bronzed, as flesh and bone struck
a touchwood day. Purged,
you turned the corner in a child's steps.

(Continued from page 16)

English air pricks their words which carry themselves with ease in coined poetic phrases and images interspersed with typically English conversational tags. Creative work of such Indians in English can be rated high. Others are gifted and put them to fruitful purpose, which spurt sometimes carries a flash of imaginative work. But can they be authentic English poets with an Indian sensibility which is typically ingrained in the traditional ways of thinking and feeling? Or would they be content with a consciously framed technology to suit a wearing outfit consisting of 'Dhoti' and 'Sola Topee'? But perhaps that is rather a harsh assumption. It may be that imaginative minds among them outstrip constraints of an alien culture, and write in their own English words. Did not Tagore do the same, and the Nobel Prize citation did mention that poems of 'Gitanjali' were written in the poet's own English words. This is for a prophet to prophesy, and I am no Cassandra.

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THE POET AS TRANSLATOR

by Charles Tomlinson

"With Poesie to open Poesie"—thus George Chapman on his aim as a translator of Homer. All good translators of verse seem to have worked in this spirit. Chapman having fallen foul of scholars who imagined only they could possess a definitive idea of what Homer was at, Dryden wrote in his defence, "They neither knew good verse nor loved it". It was out of this knowledge and this love that Rossetti declared, "The lifeblood of rhymed translation is this,—that a good poem shall not be turned into a bad one. The only true motive for putting poetry into a fresh language must be to endow a fresh nation, as far as possible, with one more possession of beauty." To which Pasternak adds that a translation should "stand on a level with the original and in itself be unrepeatable". So the anthologist who goes to work in the light of such remarks will turn first to the great poets—say Wyatt, Jonson, Dryden, Pope, Pound—and establish his scale of values by seeing what they have made of translation.

* * *

I admire the way George Steiner, in the introduction to *The Penguin Book of Modern Verse Translation*, finds a reply to that depressing, even self-satisfied adage of Frost's. As Steiner says, "Arguments against verse translation are arguments against all translation", since "There can be no exhaustive transfer from language A to language B, no meshing of nets so precise that there is identity of conceptual content, unison of undertone, absolute symmetry of aural and visual association. "This is true," Steiner concludes, "of a simple prose statement and of poetry."

Side by side with Frost's dictum, two other threats have persisted to admonish the translator of poetry. Both of them seem to be products of the academic milieu, distrustful still of the way the non-expert—usually meaning the poet—might set to work as translator. The first of these threats hints that the only true

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translation would be a kind of mirror image of the original, and therefore it is either best not to try, or best to leave it to the experts in the field of French, Russian or whatever. The second threat is the outwardly bullying, inwardly fearful child of the first—the preference for a rather staid but "accurate" rendering into tame iambices of, say, Pushkin, so that nothing extraneous, as it were, should come between the reader and the original.

Dryden long ago took on this argument when he wrote: "... a good poet is no more like himself in a dull translation than his carcass would be to his living body". And Dryden, being a poet and a person, not a mirror, admits with candour of his own translations—some of the greatest in the language: "I have both added and omitted, and even sometimes very boldly made such expositions of my authors, as no Dutch commentator will forgive me."

Dryden early in his career had entered into a debate on translation begun by the Royalist group of poets—Denham, Cowley, Fanshawe, Sherburne and Stanley—who had been in French exile after the defeat of Charles I and thus had particular and daily reason to think in terms of translation. Sir John Denham, in congratulating Fanshawe on his version of Guarin's Il Pastor Fido, contrasted his achievement with the pedantry of those who stuck too closely to the original text:

> That servile path thou nobly dost decline,
> Of tracing word by word, and line by line:
> A new and nobler way thou dost pursue,
> To make translations and translators too:
> They but preserve the ashes, thou the flame,
> True to his sense, but truer to his fame.

Dryden had been at pains to draw out some distinctions from Denham's poem and also from the preface to his version of Virgil's second book, in which Denham had written, "Poetry is of so subtile a spirit, that, in pouring out of one language into another, it will all evaporate, and if a new spirit be not added in the transfusion, there will remain nothing but a caput mortuum." What troubled Dryden was just how much should be added. Perhaps

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one could defend Cowley's free imitations of so "wild and ungovernable" a poet as Pindar, but what of "any regular intelligible authors" such as Virgil and Ovid? Dryden joined with Denham in refusing to trace "word by word, and line by line" —metaphrase, as he calls this. He distrusts imitation, or adaptation as we should say, and chooses "paraphrase, or translation with latitude, where the author is kept in view by the translator, so as never to be lost, but his words are not so strictly followed as his sense; and that too is admitted to be amplified, but not altered". Once one has put things like this, it is, as Dryden was to find, difficult in practice to limit the element of adapation: "I have both added and omitted", as he later confesses. Thus in his translation of Boccacio's *Cymon and Iphigenia* appears the splendid interpolation about the Militia of Rhodes ("Mouths without hands, maintained at vast expense, In peace a charge, in war a weak defence"): Vulcan in *The Iliad* Book I becomes "the rude Skinker" (a phrase purloined from a marginal gloss of Chapman's); memories of Macbeth are called on to describe the feast of the gods ("But Mirth is marr'd, and the good Chear is lost"); Vulcan pours and Crashaw's twenty-third psalm ("How my cup orelooks her brims") reinforces the result: "The laughing Nectar overlook'd the Lid." Here Dryden appears to have advanced beyond the modesty of Fanshaw's "a Translation at the best is bute a mock Rainbow in the clouds imitating a true one" towards Cowley's, "I am not so enamoured of the Name Translator, as not to wish to be Something Better, though it want yet a Name". Indeed, throughout the Augustan era, a philosophy of translation prevailed that permitted a wide freedom in abstracting from one's original and drew attention to its general nature rather than its local details, so that Stephen Barrett, whose *Ovid's Epistles* appeared in 1759 could write: ". . . if you take care to make sure of the true outlines, and strong likeness of your picture; the remainder is only drapery, and of no great consequence, whether exactly copied or not".

* * *

One thing is certain—translation of poetry is essentially a compromise between the original texts and the present interests and capacities of a given writer. Dryden says that the writer must be a poet. There is a difficulty here, in that some translators

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have shown no particular capacity as poets outside their translations, and others, like Gavin Douglas or Golding, are famous for a single extended work of translation—Douglas for his Virgil and Golding for Ovid. Certainly our great poets have often been great translators, but perhaps the safest minimum prescription is that the translator of poetry must be a poet so long as he is engaged in that act and art.

In speaking of translation as a compromise between his original and the interests and capacities of a writer, I trust the word "compromise" carries over no sense of timidity. Dryden's interests and capacities were those of a man in "his great climacteric" who had written the masterpieces of his age. One of his modern admirers, the poet Charles Sisson, introducing his own translations, draws from Dryden's example what he calls "an ineluctable law", namely "that a verse translation has to be done in the only verse that the translator, at the time of writing, can make; and that if he could not make verse before he will not suddenly become so giffted because he is faced with a classical text".

How elementary and yet how salutary such a reminder is when one thinks of the enormous number of translations from classical texts, ranging from the marmoreal to the mushy, in which Greece and Rome were industriously buried by earnest but untalented people—people who "could not make verse", people on whom the judgment of Sisson's "ineluctable law" would be that no inner pressuse of their own lives had revealed in them the gift of act.

It is the sense of inner pressure that makes vivid those versions of Marina Tsvetayeva done by another British contemporary, Elaine Feinstein—translations that embody for us the tortured years of pre and post-revolutionary Russia, and the way they were suffered by a very un-English sensibility but a sensibility that has, at last, found for itself a style in English. Like Sisson, Mrs. Feinstein knows there is no ideal mode of translation and that it is undertaken in the course of a life and amid contingencies. She is even frank enough to say: "I am not sure . . . how far a discussion of methods of translations attracts much useful reflection . . . . Poems are not translated *consistently*. Every line proposes a new

(Continued on page 30)

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THE PUBLISHING OF POETRY

A PERSONAL EXPERIENCE

by S. D. Sinha

It was a cold November morning in London when I rang her up. She had agreed to publish my poems after a local friend had put up two hundred and fifty pounds as costs. We had already exchanged letters and had initialled an agreement whilst I was still in India.

"Would you and your friend like to have lunch with us?" she asked, "I shall bring my husband along—he is also an author you know, and it would be most interesting for all of us to get together"; she seemed quite excited at the prospect of our meeting, and I felt flattered.

"I'm sure we'd be delighted," I said. And so it was fixed that we should meet for lunch at a rather fashionable restaurant in a lane behind Pall Mall.

My friend picked me up, and we drove to the place. Recognition was no problem, as I was the only Indian to enter. They rose to greet us, a rather elderly couple, but still full of life. She said she had quite expected me to look as I did, and I said it was so nice to meet her after months of correspondence.

Some choice wines and sea food were ordered, as we got talking about her other publications and her husband's work. He explained his philosophy of life, but we moved quickly on to how London had changed, and their last holiday in Spain.

The wine was excellent, as were the courses served and the ckeese that followed. I felt nicely warmed by these and their wonderful welcome. At least the cup of human kindness hadn't dried up these last fifteen years or so, since I was last here as a young naval officer.

We parted extremely happy at having met, and later fixed an appointment for going over some of the poems that required

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touching up. The spring, my publisher suggested, would be the most opportune season for bringing out a book of this sort, and I could visualise young people rioting over the few copies left over at the stalls.

My visit to U.K. soon ended and I was back in Delhi for the long winter. A set of proofs arrived and were duly sent back. My friends were contacted by the publisher and asked to order autographed copies through advance payments. Back home we all waited excitedly for Easter, the official spring in the West. April came to be followed by the dog days, and in frustration I rang up London to be told that they were busy there, and in fact the publisher was away.

Weeks later I received a card from Spain with a picture of a beautiful beach on the blue Mediterranean. My publisher had been very busy building herself a house on that coast, and offered to let me have the key when I was next in the West! I could hardly get lyrical about the idea, and sent frantic messages during the following autumn asking for advance copies of the book. Some of my messengers could make telephonic contact, but later they drew a complete blank. Soon my friend there informed me that the publisher was untraceable and her firm had probably wound up!

A couple of years later an Indian publisher agreed to bring out a book of my poems, of course on receiving part payment in advance. Considering that his firm was in Delhi, I was happy I would be able to keep my tabs on him. Our agreement was signed in early Summer, and I was confident the book would be in the bag by the year's end.

The year went by, however, and during the early weeks, I was told it would be any day when the beautiful book would be presented to me. Finally they all got busy with the forthcoming World Book Fair; but I was assured that it would provide the best opportunity for bringing out "those exciting verses".

The first week-end of the Book Fair was spent pleading with the cover printer, who said he was beset with power failures. By mid-week I had bitten off all my nails, and my publisher consoled me that the maximum off-take of books would be during the following and final week-end. By Friday an advance copy of the

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cover appeared at my publisher's stalls. Friends and relatives heard of it, and started calling and ordering copies in advance. They were asked to come on the following Sunday.

I didn't go there that day, but appeared confidently at the stall at noon on Monday, the last day of the Fair. I was met by a partner of the firm, who informed me that his man was waiting at the binders, and would be arriving any minute with the first lot of the book.

"I can take any bets Mr "A"—those books will never make it", I said.

"O, come now, Sir, you know we're doing our best. You know, I have myself been running up and down for them," he said.

"I am quite aware that you've been extremely busy keeping count of the roaring trade during the fair, and of course you've had very little time," I suggested and meant it to hurt.

"O, please don't get upset. Let's go and have lunch and by the time we get back, the books will be here," he offered.

"Lunch? Lunch, did you say?" I said; "you know what you can do with that lunch of yours, Mr A-", and marched haughtily out hoping it had struck home, and left him bleeding.

(Continued from page 27)

set of possibilities." What Mrs. Feinstein aimed at, while facing this challenge, was, she says, "to be sure the total movement had been sustained". In similar vein, Henry Gifford has said that translation is resurrection, but not of the body. Introducing those versions from the nineteenth-century Russian, Fyodor Tyutchev, in which we both collaborated, he speaks of the flight or track a poem makes through the mind. "Every real poem", he says "starts from a given ground and carries the reader to an unforeseen vantage point, whence he views differently the landscape over which he has passed. What the translator must do is to recognize these two terminal points, and to connect them by a coherent flight. This will not be exactly the flight of the original, but no essential reach of the journey will have been left out." So, in the end, for any live translator, it is not a question of approaching a text with a defined method, but of eliciting definition from and restoring to clarity that chaos which occurs, as, line by line.

Extracts from the essay: Courtesy T. L. S.

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SMT. MAHADEVI VARMA TO PRESIDE OVER JAIPUR CONVENTION

By DRM

I am glad to announee that Smt. Mahadevi Varma, the renowned and popular Hindi poet and writer, has accepted our invitation and agreed to be the President of the Seventh National Convention of Indion Authors, to be held in Jaipur on 10th and 11th January, 1981, alongside the National Book Fair, being organised by the National Book Trust, in the same city.

As stated in the Secretary-General's Column of the last issue of 'Indian Author', the convention will be preceded by the Annual General Body meeting of AGI, which will be held on 9th January from 11.00 a.m. to 1.00 p.m. and the Annual General Body meeting of AGI Puplishing Cooperative Society from 2.30 p.m. to 5.00 p.m.

Tow important items on the agenda of the Seventh Convention are:

(1) A symposium on 'The crisis in the book publishing industry in our country'; and

(2) Model statutes for administering authors' rights and copyright problems.

Yet another important item on the agenda will be 'Rajasthan's contribution to the Indian literary scene'.

* * *

As requested editorially in the last issue of 'Indian Author', we are looking forward to receiving considered reaction and views of our members to the proposal regarding the setting up of an organisation for administering authors' rights and copyright prob-

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lems. A full report on the subject was published in the last issue of 'Indian Author' (Vol 5 No. 3).

We have so far received no reactions from any member. We once again urge upon members to send their reactions as soon as possible so that we could publish them in the Special Number of 'Indian Author' to be brought out in the first week of January, 1981, on the eve of the Seventh National Convention so that those views could help us to take a considered decision on the subject when it is discussed at the Convention.

A special provision has been made in the agenda for 'Members' Resolutions'. Members are requested to come forward with their ideas through resolutions for discussion and adoption by the convention. Members are also requested to take active part in the discussions at the annual general body meeting on 9th January with proposals calculated to enhance the activities of AGI to greater benfit of members.

* * *

At the last Annual General Body meeting held in March 1980 was adopted a resolution launching a Provident and Benevolent Fund to extend aid to indigent authors. The fund has now been launched and a special account has been opened in the bank In the name of AGI's Benevolent Fund, with a nucleus of Rs. 300/- received from three members, Rs. 100/- each.

We appeal to affluent members of AGI to contribute to the Benevolent Fund so that we could build up an adequate corpus of the fund as speedily as possible which could yield enough interest to be utilised for the benefit of needy members.

* * *

We are looking forward to a fruitful session of our convention at Jaipur. Our hosts in Rajasthan are promising an enjoyable time for the participants.

At the time of going to press, we are still in the process of negotiating with the Education Ministry for a more liberal deal on the issue of Government's grant towards TA/DA to outstation participating members. As soon as we get a firm decision, we will issue a circular clarifying the position about the quantum of TA to be paid to the outstation members.

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In the meantime applications for TA/DA from members may be addressed to the AGI secretariat and the names will be registered for TA/DA, as in the past, on the basis of first-come-first-served.

* * *

We are glad to announce that Mr. Krishnalal Bajaj of Ulhasnagar has joined the exclusive rank of Life-Members by paying the fee of Rs. 500/-.

Other Life-Members of AGI are Mr. N. G. Jog of Bombay, Mr. G. S. Raisinghani of Indore, Dr. K. K. Panikkar of Alleppy (Kerala), Dr. Mulk Raj Anand of Bombay and Dr. V. S. Mahajan of Chandigarh. We hope many other affluent members of AGI would emulate their example and become life members.

CONTEMPT OF CREATIVITY

It is in fact creativity that is being treated with contempt, and culture which is being rejected. It is not right that authors and publishers should be less well remunerated than electrical appliance salesmen or sportsmen. Compared with other products, intellectual works—books, music, films, articles—are, for equal effort, all being too cheaply rated. Thus politicians, civil servants and the public at large believe that creativity and creators are of little importance. Yet they are the first to show pride at the emergence in their midst of a playwright, writer, artist or brilliant publisher.

Authors and publishers have their pride. The day must come when the public must be conivinced that a just price should be paid for instruction and entertainment.

The general contempt of 'culture' and 'creativity' has increasingly forced authors and publishers to seek 'bestsellers'. Both have to deploy their talents wastefully to satisfy a public that wants onlp 'cheap' books. How long must this dangerous situation endure?

(Continued on page 35)

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EXPORT TRADE IN BOOKS

Publishing was the first mass medium to develop an export trade, with European book publishers opening up markets and, later, subsidiaries in former colonies. However, for book-publishers, export was a minor sideline until fairly recently but has undergone rapid expansion, so that it is now essential to the profitability of certain major firms.

This is especially the case with books in the English language, so widely distributed in Asia and Africa as well as in Europe. American book exports are valued at $300 million and exports—which represent 40 per cent of sales—at $250 million. Educational, scientific and technical books predominate in these exports, and educational advances in developing countries have been a major factor in the boom.

To the statistics of export, one must add the considerable volume of books produced by publishers which are subsidiaries of firms in developed countries, such as Macmillan/India, Longman/Africa, Orient/Longman, and the Hachette group with investments in various publishing houses in French-speaking Africa.

As an example of concentration of ownership, it may be mentioned that one financial 'umbrella' cover the firm of Longman and its overseas subsidiaries, the leading paperback firm of Penguin Books, several British newspapers, and the US Publishing house of Viking Books.

Those publishers who are strongly involved in the educational field have also become producers of films, video-cassettes and other material, drawing on the resources of informatics and new technologies, while the need for capital has led them to establish links with newspapers, magazines and television.

This expansion in markets and products has fostered the growth of publishing as an international industry and the growth

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of multinational media operations generally. Thus, the industry is characterized both by horizontal and vertical integration as well as transnational investments.

Investment has been supplied by such large corporations as ITT, CBS, RCA; an Italian publishing group is owned by the car firm FIAT, and Paramount Pictures (USA) has a 20 per cent share in a publishing house. There are also joint ventures, such as the investment in video by six leading European publishing firms.

—MacBride Commission Report

(Continued from page 33)

At a time when communication and information is becoming as important as energy and gold, creators can and must make known their demands. They must realise their strength and impose their conditions. Too often authors, publishers and other book professionals have wrangled among themselves to share meagre financial rewards. There is not a single publisher who does not recognise that authors and artists should be better paid. The publisher cannot however pay author and artist what the public refuses to pay. Neither the state nor the banks give authors credit. Authors can only rely on publishers who advance money and fearfully wait the public verdict.

—IPA Publishing News

MEMBERS!

Please send for publication your reactions to the papers published in INDIAN AUTHOR and to important living issues in Indian authorship, book publishing, reviewing etc. Let us promote this dialogue and discuss the important topics in detail.

—EDITOR

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NEW BOOKS BY MEMBERS

ASHK, UPENDRA NATH. *Filmi jeewan ki jhalkian.* 2 pts.

—*Drishti-prati-drishti.* (One hundred questions about three parts of Upendra Nath Ashik's novel *Girti diwaren*, by R. K. Shonek of Duke University, Durham, U.S.A. and Shri Ashk's answers to them).

AWASTHY, RAJENDRA. *Doston ki doonia* (The country of friends) Rs. 20.00. Parag Prakashan. Delhi. (A travelogue in Hindi).

—*Buchi terrace.* Rs. 10.00. Parag Prakashan, Delhi. (A stage play in Hindi)

—*Suraj kiran ki chhaon.* 5th ed. Parag Prakashan, Delhi. (A novel in Hindi).

BHATT, R. S. *Kashmir chitran.* Rs. 33.00. Sphatik Sansathan, 3 Museum Marg, Jaipur.

CHAITANYA, KRISHNA. *The sociology of freedom.* 451 pp. Rs. 80.00. Manohar Publications, New Delhi.

HARIJIT, G. J. *Sambhavani yuge yuge.* 80 pp. Rs. 12.00. Vani Prakashan, Delhi. (A play in Hindi).

JAFA, MANORAMA. *Biological clocks.* Rs. 9.50. Publications Division, New Delhi. (An illustrated book for children).

KAUL, H. K. *A journey: Poems.* 55 pp. Rs. 20.00. Arnold Hienemann, New Delhi.

KHOSLA, G. D. *Of mountains and men.* Rs. 54.00. Allied Publishers, New Delhi.

—*Never the Twain: A novel.* Rs. 45.00 Vikas Publishing House, New Delhi.

NAHAL, CHAMAN. *The English queens: A novel.* 168 pp. Rs. 45.00. Vision Books, New Delhi.

PADMANABHAM, NEELA. *Kathakal irupathu.* 180 pp. Rs. 10.00. Current Books, Trivandrum. (Twenty short stories in Malayalam).

—*Minnulakam.* 150 pp. Rs. 6.00. Chintha Publishers, Trivandrum. (Two novels in Malayalam).

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A CAP TO FIT PUBLISHERS

By Philip Howard

It is a truth universally acknowledged that the relationship between authors and publishers can be one of the tricky ones, like the relationship between sons-in-law and mothers-in-law, or missionaries and cannibals. It is generally agreed that there is no hell for authors: they suffer so much from publishers and critics in this world, that they are excused punishment in the next. But in spite of the general agreement this is a relationship on which little research has been done until now.

A Questionnaire

The deficiency is going to be remedied by the Society of Authors, which is about to put a questionnaire to its members on their feelings about publishers. Its results will be published (no doubt under plain cover with an X-certificate) in The Author. Ronald Mansbridge for many years the manager of the Cambridge University Press in New York, has already conducted a survey of what authors feel about American publishers. It is a catalogue of horror stories to make the keys of the typewriter stand on end in pity and terror. Mr. Mansbridge is going to publish it in Scholarly Publishing of the Toronto University Press, dedicated, in Housman's phrase in usum editorum, and in monitum metuendum.

The most common complaint, made by two-thirds of the distinguished authors he interviewed, was about crass copy-editing. Here follows a sample of their pitiful moans. "She even made corrections in things I was quoting, from people like Arnold Toynbee." "I call them which-hunters: every single which in my 600 pages of manuscript was changed to that." Every time I used the word get, the copy-editor changed it to receive. I had to go through the entire manuscript and change it back." "My copy-editor told me to change different from wherever it appeared to different than." "A bunch of frustrated school-marms: they illustrate Pope's 'A little learning is a dangerous thing'."

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The second most common complaint was of poor communication between publisher and author. "I just couldn't get any answers to my letters." "My book was assigned to an editor and I was introduced to her. Then I heard nothing for two months. When I asked about it I found she had had a nervous breakdown, but her work had not been assigned to anybody else." "They barricaded themselves against their authors."

Another large category of complaints concerned publishers going back on what they had said. Some of these were no more culpable than giving an exaggerated impression over lunch of the amount of money to be spent an publicizing the book, in a co-efficient of involuntary mendacity. Other unfulfilled promises, usually made by "someone no longer with us" included royalty statements smaller than expected (they always are), mistakes in accounting, and explanations of royalties in publishing jargon three pages long in which the word book was not used once, while the word product occurred 17 times. One publisher, neglectful of the precept that an author can get someone else to write his book, but should make his own index, pressed an author to let them make the index in house. The publisher then charged $430 for the job: then put it into the account as an advance, which would be subject to income tax, instead of as an expense...

An Innocent

One author felt that he had been "horn-swoggled". Another said poignantly, "I was an innocent, and they took advantage of it." Two others felt that publishers had "pulled a fast one" and "put one over" on them by paying royalties on a large proportion of their sales on the basis of net receipts rather than list price.

The learned and diplomatic Ronald Mansbridge observes: "You will understand that it is American publishers that are the culprits. I think that over here we are not quite as bad; but there may be some that the cap will fit." The Society of Authors is busy knitting a cap for publishers that judging from the general opinion of authors one meets, will be a cross between dunce's cap and convict's cap.—*Courtesy*, The Times, London.

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ORGANISATION TO PROTECT AUTHORS' RIGHTS

This kind of Author' organisation (INDIAN AUTHOR, July-Sept. 1980) will surely infuse new life into the literary world. This organisation should be restricted to authors/poets of books only. Throwing open its doors to musicians, painters etc. will result in the organisation becoming unwieldy and heterogenous, and will ultimately end up in a mess incapable of rendering any help to the authors and the 'BOOK WORLD'. This organisation when set up and firmly established will be of immense help to authors who being freed from the onerous and complex dealing with the publishers, the government agencies etc., will be able to concentrate their creative efforts on their writings, enriching the intellectual world of books. A beginning can be made by the AGI by raising the annual membership fee to Rs. 50/- and utilising the extra Rs. 10/- for setting up this organisation.

Bhopal

A. N. RAO

TWO EMINENT INDIAN MINDS ON 'WHY WRITE?'

Supplementing Paul Robinson's stimulating thesis (INDIAN AUTHOR, July-Sept. 1980) I would like to recall the valid-for-all-times thoughts of two eminent Indian minds, those of Mammata and Bhavabhuti on the questions 'Why We Write' and 'For Whom We Write'.

Mammata, the celebrated Sanskrit Alankarika enumerates four motives for writing:

Kavyam yasase arthakrte
Vyavaharavide Sivetaraksataye
Sadyah Para nirvrtaye
Kanta sammitata yopadesayuje

Fame, money or other temporal benefits, self-clarification and the well-being of mankind are, according to him, prime motivations for writing. But, do all the four motives operate simultaneously? I think 'no'. Mammata might have intended a gradation and a shift of emphasis on the motive forces as the writer's genius unfolds itself step by step.

The intital motive for writing is of course fame, the itch for publicity. With the writer becoming somewhat conversant with the intricacies of the writer's craft and with the opening of a market

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for his writings he begins to be lured by money and/or other such temptations. He takes to writing for screen and T.V., to ghost writing and what not, if only he is sure it fetches him money and position.

It is in the third stage that one blossoms into a real writer, when writing becomes to him a means of enquiry. He struggles in this stage to find out for himself the social reality around him and the truth of the human predicament.

In the fully evolved final stage the writer transcends his lower self and as Robinson puts it 'it (the self) becomes an instance of humanity', when his only compulsion to write is to destory all that is not good for mankind, to give the reader a glimpse of the eternal bliss, and to instruct him in the path of virtue, in a delicate and lady-like obleque manner.

Highly evolved writers attaining the final stage of full bloom are few and far between and as Ananda Vardhana observes: 'there can be just two or three such rare geniuses like Kalidasa or at the most five or six in the entire gamut of world litterateurs'.

Faced with the question 'for whom do I write', Bhavabhuti, one of the immortal sons of India concludes:

Ye nama Kecidiha nah Prathayantyavajnam
Jananti te Kimapi tan Prati naisa Yatnah
Utpatsyate asti mama Kopi samanadharmah
Kale hyayam niravadhir Vipula ca Prthvi.

(Those who ignore my work know something else, not poetry. My effort is not addressed to them. May be, some kindred soul will be born, or may be, he exists right now. Time is eternal and wide is this world)

According to Bhavabhuti enlightened writings cannot but remain content with a very limited audience, and any writing will have an appeal only to those with a similar frame of mind as the author.

Though the commercial aspects of writing cannot be ignored altogether, especially when writers have to make a living out of their writings, I think such considerations should not be allowed to obscure our vision to the higher values and purposes of literature.

Madras

B. V. SRINIVASACHARYULU

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AUTHORS GUILD OF INDIA

Aims and Objects

The salient among the aims and objects of the Guild are:

(a) to promote and protect the general professional and economic interests of its members or their successors in title as well as all creators of literary and artistic works, both in India and abroad.

(b) to ensure the copyright on both the national and international levels, to foster better copyright relations between India and other countries, and thereby contribute to broader cultural exchanges;

(c) to formulate and enforce equitable contracts between authors and publishers;

(d) to keep members informed of their rights and interests;

(e) to give information and advice concerning problems relating to copyright, authors' rights and marketing of manuscripts;

(f) to help settle differences or disputes between members of the guild and other bodies and persons of collective bargaining, agreement or in any other manner;

(g) to act if necessary, as agents to promote national interests both in India and in foreign countries;

(h) to establish and maintain liaison with and to cooperate with publishers and other organizations, institutions, societies or clubs in India and abroad, having like or similar objects with a view to further the objects of the Guild; and

(i) to suitably recognise and reward outstanding efforts in the field of literature.

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R. N. 28641/76 Delhi INDIAN AUTHOR

Edited by H. K. Kaul. Printed and Published by D. R. Mankekar, Secretary-General, Authors Guild of India, C-44, Gulmohar Park, New Delhi-110049, Printed at Recorder Press, D-27, South Extension Part-I, New Delhi-110049. Editorial Office: L-67A, Malviya Nagar, New Delhi-110017.

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Indian Author

QUARTERLY JOURNAL OF AUTHORS GUILD OF INDIA

Authors' Rights

D. R. MANKEKAR

Why Write?

PAUL ROBINSON

Bookmindedness

A. L. DIAS

Model Contract

Volume 5 : Number 3
July - September 1980

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INDIAN AUTHOR is published quarterly by Authors Guild of India, C-44 Gulmohar Park, New Delhi 110049.

Editorial correspondence should be addressed to The Editor, Indian Author, L-67A, Malviya Nagar, New Delhi 110017.

INDIAN AUTHOR invites the submission of short articles and brief correspondence bearing upon problems in Indian authorship, book publishing, marketing, publicity, reviewing, etc.; about outstanding titles that deserve to be noticed in the 'Indian Author' and about recent publications of members, with brief annotations.

Annual subscriptions : Members Rs. 8; Non-members Rs. 12; U. K. £ 1.20 and other countries $ 3.
Single copy Rs. 3 for non-members.

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Indian Author

QUARTERLY JOURNAL OF AUTHORS GUILD OF INDIA

July - September 1980 Volume 5 Number 3

CONTENTS

		Page
ORGANISATION TO PROTECT AUTHORS' RIGHTS	*Editorial*	2
PROTECTION OF AUTHORS' RIGHTS	**D. R. Mankekar**	6
WHY WRITE?	**Paul Robinson**	14
CULTIVATING BOOK MINDEDNESS	**A. L. Dias**	21
JOINTLY AGREED MODEL CONTRACT	**GOCAP**	25
SIXTH NATIONAL CONVENTION	*Resolutions*	32
SEVENTH NATIONAL CONVENTION IN JAIPUR—*Secgen's Column*	**D. R. Mankekar**	37
NOTES AND NEWS		5
NEW BOOKS BY MEMBERS		20

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ORGANISATION TO PROTECT AUTHORS' RIGHTS

On another page of this issue we publish the highlights of model statutes adopted at a Paris meeting for institutions administering authors' rights in developing countries. The meeting was held under the joint auspices of the Copyright Division of Unesco and the Copyright Department of WIPO (World Intellectual Property Organisation), and was attended by experts from nine developing countries from Latin America, Asia and Africa. These model statutes are commended by UNESCO and WIPO to the authors and their countries' governments to adopt and adapt, where found necessary, with modifications to meet their individual special needs in conformity with their copyright legislation.

We draw the attention of the Union Education Ministry to these model statutes and urge upon the Government to initiate steps to set up an organisation on the lines proposed in the model statutes for the protection of authors' rights. But preliminary to any such initiative, the Ministry of Education has to expedite the adoption by Parliament of the Copyright Amendment Legislation, pending on the parliamentary anvil for the last four years, as the model statutes are based on the copyright law, as amended and brought upto date, already existing in the country.

That apart, Indian authors in general and AGI in particular are laying great store by the amendment legislation as it covers vital provisions to protect authors' interests, which include those ensuring expeditious relief in such disputes as non-payment of royalties, breaches of copyright, etc. Since the amendment legislation has already waited inordinately long for its introduction in Parliament, we urge upon the Union Education Ministry to demand a high priority to the bill and expedite its passage through Parliament without letting the bill to be referred to a Joint Select Com-

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mittee. A reference to a Joint Select Committee runs the risk of the legislation being delayed indefinitely, and to that extent, authors' legitimate hopes and aspirations being deferred indefinitely. Such inordinate delays, besides, in the adoption of the measure will stand in the way of India's implementation of the joint recommendation of UNESCO and WIPO in favour of adoption of the model statutes for protecting authors' vital rights.

There can be no two opinions on the need for instituting the kind of set-up envisaged in the model statutes to administer authors' rights within the country and internationally. Many of the developing countries in Latin America, Africa and Asia have already instituted such authors' organisations even before the advent of the model statutes It is none too soon that India, the most advanced among the developing countries in the field of authorship and book publishing industry, should not only come abreast with them but assume the lead in the matter.

The definition of 'author' is not confined to writer of books but applies to all categories of creative activity, including musicians and composers film-script writers, painters and sculptors. Musicians and composers, particularly those working in the film industry, are frequent victims of piracy and plagiarism, stemming from the unauthorised use of their works in other countries of the world, and badly need an authorised and representative organisation to guard and protect their interests and provide the necessary machinery for monitoring the use of their works, collecting copyright fees and distributing them among the authors of the works used abroad and at home. Authors of literary works, whose books are clandestinely published in neighbouring countries like Pakistan and Bangladesh in breach of international copyright laws, are equally in need of such services.

The proposed organisation will, further concern itself with ensuring fair publishing contracts for literary authors and fair contracts with users for other categories of authors like musicians and composers, and collecting their royalty dues within and outside the country The statutes further provide for the institution of a provident and benevolent fund for authors.

The finances required for maintaining the requisite administrative staff have to be found, as provided for in the model sta-

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tutes, from the diversion of a percentage of the amounts collected in the shape of copyright fees and royalty dues, in lieu of the valuable services rendered by the organisation.

If therefore it is conceeded that authors of this country—authors of all categories, as enumerated above—do need such an organisation for administering, promoting and protecting their rights, the question before us is: how do we go about it? Should we depend upon the Government to institute an official body in the shape of a bureau to deal with authors' problems, as envisaged by one of the two alternative model statutes? Or should authors organise their own set-up to discharge the functions, as provided for in the other alternative model statute? Many of the developing countries seem to have expressed their preference for the latter alternative, i.e., an authors' organisation to take on the tasks enumerated in the model statutes.

If we plump for the latter alternative, should we establish an entirely new organisation for the purpose or should the existing body of authors, namely, Authors Guild of India, amend its constitution to embrace those functions and throw open AGI's doors to all other categories of authors? If we do that, can we muster up the requisite finances and administrative personnel and skills to do justice to those responsibilities? If so, how do we go about it? Of course, we should legitimately look up to the Government for financial aid in the shape of a grant-in-aid, as is done in other countries, even in the West.

All these issues raised here are of vital concern to Indian authors and particularly to AGI members. We would like to benefit from their considered views on those issues, before the matter is formally considered by the general body of AGI at its next annual meeting. We are therefore throwing open the columns of this journal for a full-dress debate on the entire matter. We invite our members to study the provisions of the two model statutes published elsewhere in this issue and contribute, in writing, their comments and views for publication in the next issue of 'Indian Author'. We hope our members will take the interest the subject deserves and respond to our invitation to a debate on the issues raised in this editorial.

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NOTES & NEWS

Sanskriti Awards instituted in 1979 in the fields of creative writing, journalism, fine arts, performing arts and socio-cultural activities aim at discovering new, emerging and promising talents between the ages of 20 and 35, ordinarily living within the territory of Delhi. A sum of Rs. 5000.00 is awarded to each receipient by Sanskriti Pratishthan, the agency responsible for the awards. Shri Om Prakash Jain, the President of Sanskriti Pratishthan is keen on promoting the young talents.

Mr. Kunnuparampil P. Punnoose, a member of AGI had been to the United States on a ten month study tour of publishing in the U.S. During his stay in New York he met Mr. Peter Heggie, Secretary of the Authors' Guild of America. Mr. Heggie showed keen interest in the activities of the AGI and said that he would be interested in publishing new items on Indian authors and the activities of AGI in the columns of their monthly Bulletin.

The Authors Guild of America is the largest professional body of American writers and has 5,500 members. It protects and promotes the professional interests of its members such as copyright, taxation, legislation and freedom of expression.

Mr Shashi Prabha Shastri, a member of the AGI has won the 1st prize of Rs. 1000 in the story competition organized by *Saptahik Hindustan*, on his story AVKASH PRAPT (Retired). The competition was organised in connection with Prem Chand centenary celebrations.

Mr. Payipra Radhakrishnan, a member of AGI was awarded the citation 'most distinguished writer among the new writers of Malayalam'. The selection was organized through the gallop poll among the young readers, college students and cultural organizations by *Mathrubhoomi*, the daily newspaper of Kerala.

The Workshop for Afro-Asian writers was organised by the India International Centre in collaboration with the Ministry of Education, Government of India from February 4-20, 1980. Twenty one participants from several Afro-Asian countries participated in the workshop. The workshop was directed by Mr. H. K. Kaul, a member of the AGI.

(*Continued on page* 13)

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PROTECTION OF AUTHORS' RIGHTS

MODEL STATUTES FOR ORGANISATIONS IN DEVELOPING COUNTRIES

by D. R. Mankekar

In the second week of June 1980 I participated in an international meeting at UNESCO headquarters, in Paris. It was described as a "meeting of experts" convened to draft model statutes for institutions administering authors' rights in developing countries.

The meeting was held under the joint auspices of Unesco and WIPO (World Intellecual Property Organisation), and was chaired by Mr. Ndene Ndiaye, Director-General of the Senegelese Bureau for Authors' Rights. The participants were high officials of authors' societies, nationals of nine member states of UNESCO and WIPO. They hailed from Algeria, Argentina, Egypt, India, Mexico, Philippines, Senegal, United Republic of Cameroon and Venezuela. Observers from four international non-governmental organisations also attended the meeting. I represented India and was invited under the category of "experts".

Two Alternatives

After five days of deliberations, from 9 to 13 June, 1980, the Committee adopted two alternative statutes giving the option to each country to choose either a public set-up (i.e. directly under the aegis of the Government) or a private organisation in the shape of a society of authors.

Under the belief that the outcome of the meeting would be educative and of interest to our members, I am presenting here

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the highlights of the two alternative constitutions adopted at the meeting, which are of special relevance to us.

The statutes adopted by the meeting are no more than model constitutions of organisations to be set up for protecting, promoting and administering authors' rights, including copyright, both within a country and internationally. Each country or its authors are free to modify and re-adapt the model statute according to their special needs.

Whether government-sponsored or a private society of authors, the proposed set-up is to be established in accordance with the provisions of the copyright legislation of the country concerned. The Organisation will be a non-profit making body of professional character, having legal personality. If it is a government-sponsored organisation, it will be under the trusteeship of an appropriate Ministry. Even if the Organisation is going to be a private society of authors it will function under the supervision of the appropriate Ministry, according to the model statute.

Purpose and Functions

The statutes described the purpose of the proposed set-up as:

— to ensure the representation and defence of the professional, economic and moral interests of authors of literary and artistic works who are nationals of the country or their successors in title, within the country and abroad;

— to contribute to the promotion of national creativity by all appropriate means that are within its terms of reference.

The organisation's functions include:

— administering, on an exclusive basis, within the country and abroad, where appropriate by means of reciprocity of agreements, all rights relating to the public performance, broadcasting, communication to the public by wire or wireless, graphic or mechanical reproduction, translation, adaptation and any other form of use of the protected works of nations of the aountry; acting to that end as exclusive

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intermediary for the conclusion of contracts between copyright owners and users of their works;

— Administering the aforementioned rights on an exclusive basis within the country on behalf of foreign authors by virtue of reciprocity agreements concluded with the representatives of the latter;

— receiving and recording to that end all statements serving to identify the said works and their authors or successors in title;

— collecting copyright fees from the users of the said works;

— distributing the said fees among the authors or successors in title;

— ensuring that the conditions laid down for the grant of compulsory licenses are complied with and respected, through intervention prior to such a grant (where national legislation provides for such licenses).

Folklore Heritage

— safeguarding and asserting rights relating to the use of the folklore heritage of the country where those rights are protected by copright;

— establishing model forms for contracts with the users of protected works or with their representative bodies;

— acting on behalf of authors or their successors in title to secure respect for the conditions governing authorisation to use protected works, and, in the event of violation, to assert all rights recognised by national legislation or by international conventions to which the country is party, either in its own name where the rights concerned are administered by the authors' organisation in any form whatever, or at the express request of the parties concerned in all other cases;

— providing authors or their successors in title with information or advice on all matters relating to copyright;

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— providing the competent authorities with information or opinion on any legislative or practical problems relating to copyright;

Benevolent Fund

— establishing and administering a Provident and Benevolent Fund or any other similar welfare or mutual aid scheme for authors or their heirs;

— fostering such harmony and understanding between authors and the users of their works as are necessary for the protection of the authors' rights;

— promoting better copyright relations between this country and other countries, and contributing thereby to the broadening of cultural exchanges, notably by the conclusion of reciprocity agreements with foreign copyright management bodies and by accession to international organisations grouping such bodies;

— exercising activities to promote the dissemination of national works within the country and abroad;

— performing such other lawful acts as are conducive to the attainment of the aforementioned objectives.

Administrative set-up

As for its administrative set-up, if it is government-sponsored, it will be exercised by a Management Board and a Director-General. The former shall consist exclusively of authors and will be composed of members appointed for a stipulated number of years by the competent authority (it could be the Ministry of Education or Welfare), with due regard to equitable representation of the various categories of authors. The President of the Management Board and the Director-General will be nominated by an act of the competent authority.

If it is a private society its administrative structure will be based on enrolled membership and comprise a General Assembly,

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a Management Board and a Director-General. The General Assembly will be composed of all members of the Society and will elect the Management Board. The Director-General will be appointed by the Management Board. The Management Board will elect from among its members a President, a Vice-President, a Secretary-General and a Treasurer.

The Director-General will be the legal representative of the organisation in dealings with third parties, in all civil acts and in all judicial action. The Director-General shall have the task of leading, managing and administering the Organisation in accordance with the decisions of the Management Board. The Director-General may not be a member of the Management Board, however, he shall attend all its meetings, report to it and take part in its deliberations, ex-officio. in an advisory capacity.

Authors' Rights

The Organisation shall ensure the administration of authors' rights on the basis of contracts made in writing with the users of works. Fees will be fixed according to scales drawn up by the Organisation in relation to the type of use and the activities of the user, which scales shall be approved by the competent authority.

The Organisation shall collect, on the basis of declarations of use or corresponding to its own monitoring, the fees provided for in the contracts.

The authors of the country or their successors in title shall file a declaration with the Organisation on a form drawn up by the latter, on which form all the necessary information shall be given for the identification of the work, its authors and, where applicable, the proportionate contribution of the various authors or successors in title.

Fees collected will be distributed a prescribed number of times a year, according to the declarations of use of the works and ownership of the rights in those works, in conformity with rules of distribution laid down by the Management Board.

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The amount of expenditure incurred by the Organisation in the fulfilment of its functions shall be withheld from the amounts collected or received within limits set by the Management Board. From these amounts an additional amount shall be withheld for the benefit of the purpose of the Provident and Benevolent Fund, within limits set by the Management Board.

In the framework of its aforementioned functions, the Organisation shall provide foreign users with all the necessary information on authors or their successors in title, publishers, the title and content of works in which copyright is owned by a national of the country.

National users wishing to make use of foreign works shall approach this Organisation in order to obtain the necessary rights; the applications of foreign users concerning national works shall be addressed to this Organisation which, in both cases, shall provide assistance in the conclusion of contracts.

National Folklore

Without prejudice to the powers conferred by the law on other bodies, this Organisation shall be empowered to receive applications for authorisation to use, in any form whatever, works of national folklore that are protected by copyright. The Organisation has the right and obligation to safeguard and assert by all appropriate means the copyright in works of the national folklore of the country.

The Organisation shall collect copyright fees for the use of works of the national folklore of the country which shall be calculated according to the rules of collection, without prejudice to other charges that those bodies competent for conservation and preservation of folklore might be authorised to make on other grounds. These fees shall be allocated in conformity with legislative or regulatory provisions being in force in the country and corresponding to the modalities laid down by the Management Board in accordance with the competent authority.

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Provident Fund

Resources of the Provident and Benevolent Fund will include accounts withheld from sums collected or received within limits set by the Management Board gifts, bequests or other donations; damages secured by the Organisation following judicial action where distribution proves technically impossible; and interest on investments of the aforementioned resources.

Membership Qualifications

In the case of private society of authors, the statute lays down the following qualification for membership:

— has within the previous..... months had a play, a scenario, one or more musical compositions or a choreographic work, produced or performed publicly on stage, by radio, by television by cinematography or by any other medium, including mechanical reproduction;

— has had a book published within the previous ..... years;

— has within the previous ..... months had works of fiction or non-fiction published by one or more major magazines or major wide-circulation newspapers, or communicated to the public by radio or television;

— has in the opinion of the Management Board, such professional standing in the field of art and literature as entitles him to membership;

— any heir of an author entitled to full membership. The statute also permits admission to associate membership any publisher who is a national of the country concerned and who is entitled to claim a share in the remuneration deriving from uses as provided in this statute.

Full members will have the right to benefit from the services and aid offered by the society, apart from participating fully in the affairs of the Society. Associate members will have the same rights as full members except that they may not benefit from the

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provident fund or be represented by the society in disputes that concern full members

All members will pay an annual subscription, as fixed by the Management Board. The members will assign to the Society the exclusive right, in respect of all countries and for the duration of .... to act as their sole representative and to authorise or forbid all uses of those of their works, in respect of which it exercises exclusive administration of rights or in respect of which they have requested its intervention. Members must abstain from any professional conduct that might be detrimental to the interests of the society. In the event of a serious violation of professional ethics, the Management Board may refuse admission to membership of the Society or exclude a member from the Society subject to the approval of the General Assembly.

(*Continued from page 5*)

RECTIFICATION

In the report of the proceedings of the Sixth National Convention of Indian Authors published in the last issue of 'Indian Author' (Vol. 5 No. 2 April-June 1980) *page* 14 *para* 4, the sentence should have read:

"Hereafter, AGI's model contract, as amended during the negotiations between the two parties, will serve as guidelines and ensure that authors get a fair deal from publishers. This is a triumph for GOCAP (Good Offices Committee of Authors and Publishers".

The earlier version stated "Hereafter, AGI's model contract, as amended during the negotions between the two parties, will be the standard contract for authors seeking publication of their works, etc....."

The President of the Federation of Indian Publishers, Mr. Vishwanath has written to AGI to point out that that is not the correct position and that the model contract is to be used as guidelines and ensure that they (authors) get a fair deal from publishers.

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WHY WRITE?
by Paul Robinson

I won't address the paradox of writing an essay that raises doubts about writing. Suffice it to say that I think the question interesting—interesting, obviously, to those who write; interesting also, probably, to those who are considering writing, and perhaps even to those who don't write themselves but find writers compellingly mysterious. I should add that I am thinking primarily of nonfiction writing, though much of what I say is relevant to fiction as well.

For most of us, writing takes a long time; normally we devote several years to a book. And although a writer does other things as well. he typically spends thousands of hours before delivering his work to the publisher, and even then his labors aren't over.

Indeed the question, "Why write?" arises precisely because we sense a discrepancy between the amount of labour we put into a piece of writing and the knowledge, edification and entertainment that readers extract from it. I have speculated that if one could calculate all the hours spent by all readers in reading a book, they often would add up to fewer than the hours spent by the author in writing it. I hardly need say that I'm thinking not of the Shakespeares and Dickenses of this world, but of the rest of us scribblers.

For purpose of analysis: "Why write?" can be divided into two subquestions: What are the motives for writing? And who is the audience? The most likely answers to those questions all seem inadequate.

One writes to make money. Some writers—mostly of fiction and text-books—do of course make money, and a larger number write, at least in part, in the hope of making money. But most

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authors know that there's no money in writing, and those who don't know find out soon enough. By "no money" I intend a comparative judgment: ridiculously little money against what one can earn as a doctor, dentist, lawyer, businessman or even a school teacher. These are the relevant comparisons, because writers, on the whole, are intelligent and industrious people who, aside from a temperamental disinclination, doubtless would succeed well enough in the high-paying professions. I sometimes have imagined trying to calculate my hourly income as a writer. If I counted only royalties it could be embarrassingly low, probably less than 50 cents, and even if I counted half my salary as a professor (under the assumption that Stanford University is paying me to write as well as teach) it might at best approach the government's minimum wage. If one considers the matter statistically, then, only fools write for money.

One writes to gain a reputation. There's something to this, but it's a deceptive matter, and highly subjective. Reputation is closely tied to the question of readership. I do not doubt that most writers desire esteem but I think that they often delude themselves as to who's listening, as I will try to show in a moment.

One writes to tell the truth. This is the most attractive, because the most disinterested, motive, but it has suffered irremediable damage in the 20th century. In nearly all fields of inquiry, from the natural science to the humanities, the notion of truth has been under assault, and along with it the old cumulative model of intellectual enterprise—the "march of scholarship." Max Weber, Thomas Kuhn and many others have persuaded us, in varying degrees, that intellectual life consists not in replacing false ideas with true ones, but in replacing impracticable ideas with useful ones. Naturally we still have to tell the truth, but I don't sense that authors write primarily to dispel error. The search for truth is by no means a negligible concern, but it doesn't hold the power it once did

Who Are the Readers?

One writes for an audience. But in terms of one's commitment to writing, actual readership is less important than imagined

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readership. Moreover it's not enough just to know who reads. We also want to know how they read—in what spirit and with what degree of comprehension. If these qualitative considerations are borne in mind, it can be argued that many writers labor under a false conception of their audience. Who is listening, then?

Friends and family are listening. It would be more accurate to say that they are trying to listen. I doubt I am unusual in finding that most of what I write makes very little sense to my friends and family. I dedicated my last book to my mother, an intelligent and well-educated woman, and she made an heroic effort to get through it. I received weekly letters with lists of words that were unfamiliar to her. (How often, in the course of normal literate conversation, does one say "empirical"?) As I recall, she finally gave up somewhere around page 70.

Most authors already acknowledge this sad truth in the way they approach the question posed by a non-scholar, "What are you writing about?" For example, I am at work on a study of Giuseppe Verdi and European intellectual history, and my answer to the question invariably consists of a series of dodges. If I say simply that I'm writing a biography. If I say I'm writing about Verdi and history, it is assumed that I'm writing about the historical circumstances under which Verdi's operas were first staged, or perhaps about the historical content of Verdi's operas. "Intellectual history" is a bottomless pit; the phrase, I've found, means virtually nothing to most people. (Nor is there any reason it should mean anything.) Moreover, even if I can convey what I mean by intellectual history, the task of explaining how that might relate to a group of 19th-century Italian operas still stretches before me like the labor of Sisphus. In short, I'm always relieved when my friends don't ask, though not at all because I consider my enterprise trivial.

Reviewers are listening. Yes, but only in order to write reviews. Anyone who has reviewed a book knows the exploitative frame of mind in which one approaches the task: one's primary goal is not to learn, but to figure out what one is going to say.

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Students of the subject are listening. Yes, but only some, and, like reviewers, they tend to listen exploitatively. Too much is written for us to read more than a small fraction of the publications relevant to our work and we read largely in the spirit of "getting through." Books, even those of our friends, are hurdles. We dash over them, maybe picking up a few items that we can put to good use, and we are relieved to have them behind us. It strikes me as quite mad to think that one should spend so many years writing a book just to create the occasion for these little flurries of intellectual anxiety. Contemplating such an insane ritual, a rational person must conclude that most books are written to be written, not to be read.

The Rare Exceptions

There are exceptions, needless to say. Not just the writing of the great, the "immortals" but some "ordinary" books are so well conceived, so beautifully executed, that one reads them in the same spirit in which, presumably, they were written. In my own recent reading, Donald Howard's book "The Idea of the Canterbury Tales" falls into this category. I mention it in particular because it contains a discussion of the beginning of reading and of books (what Howard calls "bookness") that throws striking light on our present dilemma.

The inescapable point, however, is that such books are, as noted, exceptional. If one needs evidence, I recommend a casual tour through the stacks of a major library. Pick any book off the shelf, and the chances are you will hold in your hand a piece of scholarship that hasn't been consulted in years, though it may have won its author tenure at some university or, even more daunting, "crowned" a distinguished career. And there it sits, as dead as a medieval chronicle. Its only hope for survival is in the transformed guise of a primary source for some younger scholars writing a history of the discipline. But even as the species cannibalizes itself, the chances of any given tome are slim. At such moments as these, one recognizes that writing is hedged about with insanity

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Writing for Oneself

Yet we continue to write, and a few of us are carted off to the loony bin. I have been able to think of only one explanation for this mystery, and that is that we write largely for ourselves. The proposition would sound more plausible if I had confined my remarks to fiction, since it is generally conceded that poets, novelists and play-wrights are engaged, at least partially, in acts of self-exploitation and self-definition. But I believe the same is unconsciously true of writers of nonfiction, and that their writing would gain in clarity and force if the motive were raised to the conscious level. At the very least it might inhibit the attacks of purposelessness to which writers are peculiarly subject.

The best evidence that we write for ourselves is the fact that we are our own best audience. No one reads what we write with the attentiveness or affection that we ourselves bring to it. The author is the only reader who reads in a non-exploitative fashion. And the author is the only reader who recognizes the intellectual triumphs contained in certain perfectly unassuming phrases that took hours to bludgeon into shape. I suspect that if Shakespeare were to return to life and could find time to read all the criticism on just one of his plays, he would at first marvel at the many things literary critics have detected that he himself didn't know were there; but he also would have cause to complain that some particular felicity of expression, some ambiguity or some inner rhyme, has gone unappreciated.

Likewise, the author usually knows best where slippage has occurred in his argument, thus making him not only the most appreciative but in certain respects also the most critical reader of his own work. Viewed from this perspective, writing is an act of self-clarification, in which we bring order to those ideas and sentiments that otherwise would remain muddled and inarticulate.

Above all the writer reads his own work with greater pleasure than almost any other reader. The late John Wasserman, who was among the most entertaining writers I know, understood this perfectly. He was famous for laughing out lound as he read his own columns and articles, and he loved to draw his colleagues'

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attention to particularly wicked turns of phrase he had hit upon. In brief, he had very sensibly embraced the narcissistic logic that protects writers from madness.

Only when the writer acknowledges that he writes for himself does he transcend the more petty forms of narcissism that plague writers: the desire for money, advancement, esteem. Ironically, the self stripped of its lesser vanities is also the most selfless point of reference for a writer: it becomes an instance of humanity. I recognize that I have entered murky waters here, but I believe it is psychologically correct to say that the writer who feels he is writing for himself also feels he is writing for mankind, and that the conviction is not tied to the question of whether or not he will be read. In exploring and clarifying one's own thinking, one has the sense that the mind of the species is also clarified. The proposition may sound implausible on first hearing, but its plausibility should be tested against that of the other motivations I've considered here, which, it seems to me, are far less convincing.

A Form of Gratitude

I have thought of a final reason why we write, one that relates to the universalizing implications of writing for oneself. Sometimes we write to say thank you, to render gratitude to a member or a portion of humanity that has given us pleasure, elevated us and made us think better of ourselves. Such is the motivation we sense and find so moving in the opening sentence of Fernand Braudel's great study of the Mediterranean world in the 16th century: "I have loved the Mediterranean with passion..... I discovered a similar motive in myself as I began my study of Verdi. Part of the energy for the project, I found, came from the wish to reciprocate. I have spent thousands of hours listening to Verdi. Indeed, measured in purely quantitative terms, no other human being has given me more pleasure. A writer is in the fortunate position of being able to acknowledge such a gift in a more fully satisfying fashion than those who don't write."

(*Continued on page* 31)

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NEW BOOKS BY MEMBERS

BALAN K. *Perfect business communication.* 522 pp. Rs. 5.00, Wilco Publishing House, Fort. Bombay.

BALWANI, HUNDRAJ *Bal sahit ain Sindhi-a mein unaji ahmiyat* 44 pp Rs. 4.00. Kavita Sahitya Malha, Sahijpur, Bogha, Ahmedabad. (A collection of essays and papers on children's literature).

— *Qaid thiyal roshni-a ja tukra.* 82 pp. Rs. 5.00. Apsara Publications, Kubernagar, Ahmedabad. (A collection of short stories in Sindhi).

BEKAL, NALINI. *Thuruthi.* 288 pp. Rs. 14.50. N.B.S., Kottayam. A Mathrubhoomi Award novel.

BHUINYA, NIRANJAN. *United Nations: Problems and prospects.* 171 pp. Rs. 35.00 (Paper Rs. 20.00). K. P. Bagchi & Co., Calcutta.

— *The League of Nations: Failure of an experiment in internationalism.* 158 pp. Rs. 35.00 (Paper Rs. 20.00) K. P. Bagchi & Co., Calcutta.

KAUL, H. K. *Travellers' India*: An anthology. 535 pp. Rs. 120 00. Oxford University Press, New Delhi.

KHOSLA, G. S., *Tr. Punjabi shatabdhi*, 1857-1947—a translation of Prakas Tandon's '*Punjabi Century*'. 231 pp. Punjabi University, Patiala.

PUNNOOSE, KUNNUPARAMPIL P. *American book trade in India: A directory of wholesale and retail booksellers.* $50. Asian Bookmarket Information Service, New York.

PYLE, M. V. *Russia of my experience.* 232 pp Rs. 35.00. East-West Pub., Cochin.

— Malayalam ed. Rs. 25.00. D. C. Books, Kottayam.

— *Videsathuninnum kure kathukal.* 194 pp. Rs. 8.00. Current Books, Trichur, Kerala.

(*Continued on page* 36)

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CULTIVATING BOOKMINDEDNESS*

by A. L. Dias

Fostering bookmindedness should be the major concern for all developing societies and accorded high priority in national development plans. Books are essential for individual and social growth and above all, for inculcating those higher values which improve the quality of life Despite the spectacular progress bade by audio-visual media, books will continue, the world over, to occupy primacy of place in the dissemination of knowledge. In fact no invention in the last five centuries has had so powerful and beneficial an impact on the course of human development as the printing press.

Yet in India, the percentage of our population which has cultivated the reading habit or even occasionally read a book is lamentably low. This is so despite the fact that our country is the seventh largest publisher of books in the world and the third largest publisher of English books. Lest these statistics induce any euphoria, the depressing fact is that books do not reach 70% of our people. We produce 27 books in a year per million of our population compared with the Asian average of 50 books and the European average of 535 books per million per year. Moreover of the 13000 titles published at an average in a year one-third are in English. This will give you some idea of the vast areas left uncovered in physical terms and linguistic requirements. Moreover bookmindedness cannot be cultivated at all if the ability to read and write is not there. Literacy in the age-group of 15 plus is estimated to be 66% and is even higher among the weaker sections of the community. Millions of our people, especially in the

*The text of the talk broadcasted from All India Radio, Delhi on 15th May 1980.

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rural areas, are outside the reach of any formal or nonformal education.

Against this dismal backdrop what steps should be taken to make books an integral part of our way of life and ensure a steady flow of reading material to meet the book needs of our people? Pandit Jawaharlal Nehru, a great lover of books, envisaged a broad-based movement, in which the public and private sectors should participate, to cultivate the reading habit and make books available at moderate prices to all segments of the community.

In this national endeavour to spread bookmindedness it is essential that educational plans and programmes, including those designed to raise literacy levels, are more effectively implemented. Only then would a spontaneous demand for more books be generated. The considerable investment in schemes for imparting literacy will certainly prove infructuous unless the neo-literate has easy access to inexpensive reading material that not only excites his interest but helps to improve his vocational skills. This was the broad conclusion reached at the International Seminar organised during the recent World Book Fair by the National Book Trust on 'Publishing for Rural Areas in Developing Countries'. In pursuance of the recommendations made at this Seminar the NBT is presently engaged in formulating a pilot project and participating in workshops with a view to ascertaining the book needs of our rural community. If this pioneering venture succeeds, I hope that the private publishing sector, presently hesitant to enter this field, will collaborate with the public sector in making available suitable reading material for neo-literates, school leavers, school dropouts and other living in the rural areas. This potentially rich human resource in our countryside must be fruitfully tapped for rational development.

A recent major set-back to the publisher and the reader has been the escalating prices of books due to rising costs of paper and production. Whilst Government is seized of the problem and has taken some remedial measures its intervention in a more positive way is necessary to increase the availability of paper at reasonable prices to the publishing industry. Indigenous production must be assisted; the paper trade disciplined; and, until the coun-

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try becomes self sufficient, a liberal policy adopted in regard to imports of paper. This need not impose a great strain on our foreign exchange resources provided there is a judicious regulation of the type of books that presently come into the country.

The present system of distribution of books in the country is woefully inadequate. Leaving aside the metropolitan centres, bookshops even in the larger towns are few and far between; as for the semi-urban and rural areas hardly any exist. At the present level of publishing the number of copies for each edition can be increased sizeably if innovative methods of selling are adopted by the book trade. One is the use of mobile vans to carry books for display and sale in areas not reached so far. We need more book clubs as well as bookshops, run by staff and students in schools and colleges. Wider distribution could mean larger print runs and, therefore, lower prices. The situation calls for a more determined effort on the part of Booksellers and Publishers, assisted by Government, if necessary, in extending the network of distribution of books.

For the cultivation of bookmindedness it is not enough if books are published and marketed. Frequent opportunities should be provided for booklovers and all those involved in book development to come together not only from the point of view of sales but also for an exchange of views and a better understanding of the needs of readers. For this purpose book fairs, exhibitions and seminars are being organised. The National Book Trust, India has been playing a pioneer role in this field not only in the big cities but also in smaller towns in the country. These fairs and exhibitions have been greatly welcomed by booklovers and the book trade.

Until solutions are found for making books available at reasonable prices under an effective system of distribution, the strengthening and expansion of the library system must be accorded the highest priority. Today many of the libraries at the village, district and state levels are languishing for want of funds. Even more serious is the book starvation to which school and college libraries have been exposed more recently. Considering the existing constraints on the spread of bookmindedness it is essential that

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a national plan for library development based on a thorough survey of existing resources and a realistic assessment of minimal financial needs should be prepared on a priority basis. Libraries have a crucial role in the promotion of the reading habit. They also help to impart some stability to the publishing industry.

There is also need for greater assistance and encouragement by State Governments to regional language publishing As I mentioned earlier one-third of the titles published annually in India are in English Education in the States is increasingly imparted at all levels in the regional languages and the supply of abundant reading material in these languages is essential. Recognising this need the NBT recently concluded a series of seminars in the language regions of the country at which authors, publishers, booksellers and readers have discussed the problems and prospects of regional language publishing In most States a fairly sound publishing infrastructure exists but Governmental assistance and guidance especially to the smaller publishers is necessary. Without rapid progress in regional language publishing it will not be possible for books to reach a significant percentage of the reading public

There is another precious segment of the community that needs special attention, namely, children. If bookmindedness is to be inculcated in the masses it can be done mainly through influencing the minds of the young. Today children books are far too expensive. Publishers in the private and public sectors must explore ways and means of producing as many books as possible for children at reasonable prices in the Indian languages.

It has been possible here to mention only some of the major factors that can go a long way in fostering bookmindedness and the reading habit. These objectives cannot be achieved by any single agency. This is a responsibility to be shared by Government as well as parents, teachers, readers, librarians, authors, publishers, and those concerned with all the media of mass communication. The challenge of the Eighties for developing countries can only be successfully met by the dissemination of knowledge and technology. For this purpose books are the best cultural instruments besides being catalysts for change.

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THE MODEL CONTRACT

Following is the text of the Model Agreement as jointly agreed to at GOCAP (Good Offices Committee of Authors and Publishers) by Authors Guild of India and the Federation of Indian Publishers.

MEMORANDUM OF AGREEMENT made this.....day of..... 19....., (name of the author).....of (address)..... hereinafter called the author (which expression shall include the author's executors, heirs, administrators or assigns) of the one part, and (publisher's name).....of (address)..... (hereinafter called "the Publishers," which expression shall, where the context admits, include the Publishers' executors, administrators or successors in business as the case may be) of the other part.

(1) Whereas, the Author has written/has been commissioned to write/agree to write a literary/scientific/original work at present entitled ....consisting of..... .....words or thereabouts (hereinafter referred to as "the work").

(2) The Author has delivered/undertaken to deliver by (date)..... the typescript of the work, ready for the printer, and the Publisher shall, unless prevented by war, strikes, lockouts or other circumstances beyond the publishers' control, within twelve months of the delivery of the complete typescript (or part of the typescript, if the work is to be published in parts), unless otherwise mutually agreed, at their own risk and expense, produce and publish the work.

(3) Should the Author neglect to deliver the typescript by the prescribed date, the publisher shall be entitled to damages at the rate of.....every three months, or the publishers may, if they think fit, decline to publish the work, in which case this agreement shall stand annulled, and the author will be free to publish the work elsewhere. In case the Publisher elects to

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publish the work despite the delay in the delivery of the typescript he will be entitled to deduct the damage as stated in this clause from the royalties due to the author.

(4) Should the publisher fail to publish the work within 12 months of the delivery of the complete typescript, (or part of the typescript where the work is to be published in parts), the Author may, if he thinks fit, terminate the agreement and have the work published elsewhere, unless the delay in publishing the work is due to causes specified in clause 2 above. The author will also be entitled to a sum of Rs.....as stipulated damages from the publisher.

(5) The Publishers shall prepare the typescript for the printer and shall obtain the author's consent for any alterations, other than routine ones, carried out in the MS by the publisher's editor. If the Author thereafter requires further alterations, after the MS is composed, at the final proof stage, the cost, in excess of 15 per cent, of making such alterations shall be bome by the Author

(6) The Publishers shall not be responsible for any accidental loss or damage to the work including illustrations or other material, by fire or otherwise, while it is in their custody or in course of production. The author shall keep a duplicate copy of the manuscript. Typing charges and costs of production of photos if any, will be paid by the publisher.

(7) The Author hereby undertakes with the Publishers that the work in no way violates any copyright belonging to any other party, undertakes and agrees for himself and his legal personal representatives that in the event of the Publishers being put to any loss and/or expense as the result of any violation of copyright, to indemnify the publishers for any damages sustained by them.

(8) The copyright in the work shall remain vested in the Author, but in consideration of the payments hereinafter mentioned, the Author hereby grants to the Publishers an exclusive licence to publish the work in India, Bangladesh, Pakistan/

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British Commonwealth/U.S.A./all world, all other rights being reserved to the Author.

(9) The Author shall on delivery of the manuscript supply to the Publishers without additional remuneration and in a form suitable for reproduction such photographs, pictures, diagrams, maps and other material as the Author and the Publisher may consider desirable to illustrate the said work, and in respect of any such material of which the copyright is not his own the Author shall at his expense obtain from the owners of the respective copyrights written permission to reproduce such material in connection with the said work, and the Publishers shall prepare blocks and Binders Such pictures and material supplied by the Author shall, when done with, be returned to the Author if he so requires, but the Publishers shall not be liable for accidental damage thereto, or for loss thereof, in the absence of negligence on their part or on the part of their own employees. In the case of technical books, however, the Author will supply the rough sketches and diagrams and the Publisher will arrange to have these redrawn and prepared afresh so as to make them suitable for block-making, at his own cost.

(10) If in the opinion of the Author and Publishers an index is desirable such index shall be prepared by the Publisher at the expense of the author to be adjusted against his royalty.

(11) (a) The Publishers shall have the entire control of the publication; and the paper, printing, binding, jacket and embelishments, the manner and extent of advertisement, the number and distribution of free copies for the Press or others, and the price and terms of sale of the first or any subsequent edition shall be in their sole discretion. The author shall however be consulted in the matter of jacket. Save as hereby otherwivse provide the Publishers shall bear all expenses of production and advertising except the cost of the Author's correction of proofs (other than printers' errors) payable by the Author under clause 5 hereof.

(11) (b) The Author shall be entitled to receive on demand, a true copy of the print order of the work, together with the name and address of the printer, at the time of printing.

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(12) The published price of the work shall be fixed by the Publisher, and he may, in consultation with the Author, alter the price of any edition. The Publisher shall not sell part or whole of the residue of any edition at a reduced price without first giving notice to the Author.

(13) The Publisher shall not, without the consent in writing of the Author, make any alteration, deletion or addition to the work as finally delivered by the Author.

(14) During the legal term of the Agreement, the publishers agree to pay to the Author the mutually agreed royalties in respect of volumes sold, the royalties being calculated on the published/stamped/affixed Indian rupees price.

(a) Royalty shall be paid in respect of all copies sold by the Publisher whether the price therof is received by the Publisher or not.

(b) Royalty terms for special type of books such as scientific and technical works will be negotiated between the Author and the Publisher in each case.

(c) Any sums obtained by the Publishers (less expenses) in respect of infringements of copyright shall be divided equally between them and the Author.

(d) The number of free copies to be given to the author, should be six. If the author wants extra copies, he can have these at trade rates

(e) The Publisher will transfer to the Author his royalty earned for the books' sale in the foreign market after obtaining approval of the Reserve Bank of India.

(15) (a) Royalty account shall be prepared by the publisher once a year and the first statement of accounts will be furnished to the author within 60 days of the closing of the accounts of the firm; and subsequently at the end of each financial year of the firm. The payment according to this statement will be made to the Author 60 days after the statement has been given.

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(15) (b) Every account shall show the number of copies of the said work printed and sold or distributed free for press review, publicity, etc., by Publisher and stock in hand during the period covered by such account and the price at which each copy was sold and other particulars necessary for the ascertainment of any sums to be paid to the Author under the provisions thereof.

(16) The Author or his authorized representative will be entitled to receive from the publisher, on written request, a certified copy authenticating the statement of accounts submitted to the author pertaining to his book particularly regarding the print order, sales and stocks.

(17) The Author shall not prepare, except for the Publisher, any work which may be only a selection, expansion or abridgment of the work.

(18) The Author shall be entitled to receive on publication six presentation copies of the first edition of the work, and shall have the right to purchase further copies for personal use but not for re-sale at two-third of the published price. Copies of the published work used for translation or other rights shall be supplied at the Publisher's expense and may not be included for calculating the royalties due to the Author.

(19) This agreement and the sole and exclusive licence hereby given all terminate

(i) if the said work is not published by the Publisher on or before ———— or ———— 19

(ii) by the flux of time on ———— of ———— unless extended or renewed in writing by that date;

(iii) in case of non-payment of full royalty to the Author by the Publisher within the stipulated period mentioned in Clause 15 (a) & (b) of this agreement;

(iv) on the death or bankruptcy of the Publisher;

(v) in the event of a resolution being passed or an order being made for the winding up of the Publishers;

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(vi) if the publishers commit any breach of the provisions of this agreement and fail to remedy the same within one month after written notice from the Author requiring him to do so.

(20) If the work shall become out of print and not be available in any edition the Author may give six month's notice in writing to the Publishers to reissue or reprint the work. Should the Publishers fail to comply with such notice all their rights in the work shall upon expiration of the said notice determine, provided that the Author refunds any unearned balance of any advance payment.

Note: The work shall be deemed to be out of print if no copies of the work remain with the Publisher, or if their number if small and the author offers to purchase them at 1/3 the marked price. Such copies must be delivered to the author on demand being made by him.

(21) The Author shall be given the first refusal to buy the remainders at a price not exceeding 25 per cent of the printed price of the said work when either a new edition of the said work is published or when the present agreement comes to an end and the Publisher is left with some unsold copies of the said work which were printed legally during the currency of this agreement.

(22) In order to keep the work up-to-date, the Author if called upon by the Publishers to edit and revise all editions of the works during the currency of this Agreement, shall supply any new material that may be needed to that end. In the event of the Author neglecting or being unable by reasons of death or other cause to edit or revise the book, or supply new material where needed the Publishers may procure the services of some other persons to edit or revise the work or supply new material and may deduct expense thereof from all sums payable to the Author under this Agreement. If a dispute arises between the parties in this agreement concerning matters covered by this Agreement or incidental thereto, this dispute should be settled through arbitra-

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tion. If a case is to be registered, it should be done at the place where the Publisher is located.

(25) This agreement confers upon the Publishers no right to adapt or abridge the work for any purpose or in the case of a musical work, to performing, broadcasting or recording rights. These rights still remain the property of the Author.

WITNESS BY

As to the Author — Author———————

———————

Date———————

As to the Publisher — Publisher———————

———————

Date———————

(*Continued from page* 19)

This last motive, I believe, also is relatively independent of the possibility of finding an audience. Writing in this sense is a form of private correspondence, and its gratifications are exactly those derived from writing a friend. Only here the friend—or, more precisely, the benefactor—serves as a singular yardstick for the writer: because you and he are both members of the same species you are able to identify with him, but because he is one of its extraordinary examples, he reveals your limitations, the distance between yourself and what it is possible for a man to achieve.

There are other reasons for writing, not least among them a sheer love of the language and its proper use, a motive stressed by George Orwell in his essay, "Why I Write." But at the heart of the enterprise, I'm persuaded, lies the enormously gratifying dialectic of self, other and humanity.

—Courtesy *The American Review*

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AGI SIXTH NATIONAL CONVENTION

The following resolutions were passed at the Sixth National Convention of Indian Authors held on 8th and 9th March, 1980, at the World Book Fair grounds, New Delhi.

1. A Commission on Publishing Industry

In view of the vital role the "knowledge industry", as the industry is called, plays in the task of nation-building;

In view of the Indian book publishing industry's tremendous potential as an export industry;

In view of the need to bring stability and healthy growth to this fast growing industry through sound practices and eliminating the many deficiencies found in the industry stemming from its haphazard growth;

In view of the imperative need for the Central Government to give the book publishing industry appropriate priority in the national planning commensurate with the role it plays in enlightened and effective functioning of a democracy;

This National Convention of Indian Authors strongly recommends to the Union Ministry of Education to appoint a Commission to enquire into the state of the Indian book publishing industry and recommend measures to eliminate its shortcomings and strengthen its base so as to put the Indian book publishing industry on a sound and healthy basis.

This Convention draws Government's attention particularly to the following points in formulating the Commission's terms of reference:

(a) building up an adequate and sound distribution system in the country, whose present inadequacy and short-

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corrings are a major bottleneck in the way of larger and expanding sales of books. The Commission should pay special attention to the distribution needs of the indigenous book publishing industry, which at present suffers from lack of an adequate distribution system.

(b) create and foster conditions for healthy and cordial relations between the two main components of the industry, namely authors and publishers;

(c) ensure adequate supply of printing paper, and to that end, encourage growth of paper production enterprises;

(d) a study of the present system and quantum of Governmental grants, both at Central and State level, extended to libraries and other institutions, so as to remove the prevailing evils in the system of purchasing books by libraries, improve library standards and encourage the spread of the library movement in the country, particularly in the rural regions;

(e) recognise the key role played by authors in the paramount task of nation-building, particularly in national integration and educational and cultural development, and promote authorship in the country through more liberal incentives such ts subsidies and travel grants to authors and financial aid to their organisations, as is done in other countries;

(f) encourage the setting up of bookstalls in rural areas, particularly at post offices and panchayat offices, so as to bring cheaply produced books within village people's reach.

2. National Policy on Libraries

The Sixth National Convention of Indian Authors unanimously urges the Government of India to formulate and implement a purposeful National Policy on Libraries aimed at removing illiteracy, encouraging and aiding the reading habit and making books available in urban and rural areas by providing adequate funds to the libraries.

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In doing this, the Government should associate the Authors Guild of India in formulating and implementing the National Policy

3. National Council

The Sixth National Convention of Indian Authors recalls the important contribution made by the National Book Development Board of India to the promotion of Indian books and indigenous authorship and urges the Government of India to reconstitute the Board in the form of a National Book Development Council, as recommended by UNESCO.

4. A Short-sighted Policy

At a time when high price of paper and rise in the cost of production are severely restricting the purchasing capacity of potential buyers of books, this National Convention of Indian authors deplores the tendency of publishers in the name of high cost of production, to bring out limited editions with disproportionately high price tags, designed to ensure quick returns and profits on modest investment but which actually result in choking off individual purchase of books and even affect institutional buying

This Convention considers such practices as not only unenterprising for a book publishing enterprise but shortsighted and ultimately detrimental to the interests of the book publishing industry itself, and positively inimical to the cause of promoting the book-reading and book-buying habits among the people, which should indeed be the industry's basic goal.

In the view of this Convention the best way of meeting the problem of high costs of production is not raising the price tag of a book but enlarging the size of the edition which will enable a lowering of the price of a book so as to bring it within the reach of more potential book readers while the industry is compensated through a viably larger edition.

The present trend, on the other hand, will drive to extinction the already poor book-reading and book-buying habits of our people and lead to withering away, instead of promoting, authorship in the country, on which the publishing industry depends for its very existence and prosperity.

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5. Public Lending Rights

Now that Public Lending has been introduced in Australia and has recently become law in the United Kingdom, this Sixth National Convention of Authors Guild of India urges upon the Government of India to introduce the scheme of public lending rights and extend it to all libraries aided by the Central and State Governments so that authors should be able to get appropriate compensation for the use of their intellectual property.

6. A Benevolent Fund

This General Body meeting of the Authors Guild of India resolves that a Benevolent Fund be launched for the benefit of their members, which shall extend financial aid to needy, indigent or aged members of the writing fraternity, many of whom, it has been noticed with distress, are found to be in financial difficulties in their old age seldom enjoying any income and have to live a life of hardship. Members are invited to contribute their mite to the fund so that a sufficient amount is raised as early as possible to make the fund available to deserving members of the Guild. A Committee be appointed to work out details of the project.

7. 'Authors' Homes'

The Convention strongly feels that 'Authors' Homes' are immediately needed in all the States of India. Indian authors shall be enabled to stay in these homes on temporary basis to do their writing work. These homes should be situated in healthy and congenial surroundings and atmosphere, with all proper amenities such as comfortable lodging and good boarding.

The Government of India and State Governments should bear the expenses of obtaining, running and maintaining these 'authors' homes'. Writers availing of this amenity will pay prescribed charges for boarding and ladging which shall be moderate and reasonable.

The following sub-committee is formed to formulate a detailed scheme and rules and regulations for these homes, and also to negotiate with the Government of India and the State Governments to persuade them to adopt the scheme:—

1. Mr. Justice G. D. Khasla

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2. Mr. D. R. Mankekar
3. Dr. Mulk Raj Anand
4. Dr. Umashankar Joshi
5. Mr. Chandra Gupta Vidyalankar

8. Subsidised Paper

In view of the rising cost of production of books and high cost of printing paper, this Convention resolves that each member of the Authors Guild of India, during a calendar year, be given a quota of printing paper at the rate of which paper is given for Test Books to Universities or other departments under various States, for one book a year.

The Government of India might fix a ceiling on the advice of the National Book Trust of India and may route its allotment through M.B.T. or such other agencies as ICHR or ICSR etc.

Allotment of subsidised paper might help authors to get their book published through publishers.

(Continued from page 20)

RADHAKRISHNAN, Payipra. *Kathuvacha maunam.* 84 pp. Rs. 3.75, IS.P.C.S., Kottayam (Short stories in Malayam).

— *Swarna medal.* 48 pp. Rs. 1.50. C.L.S., Thiruvalla. (Literature for children in Malayalam).

RAJSHEKAR SHETTY, V. T. *Ambedkar and his conversion: A critique.* 43 pp Rs. 3.00. Karnataka Dalit Action Committee, Bangalore.

SINHA, G N. *Sangeenen jhuk gayeen.* 248 pp. Rs. 5.00. Pracharak Book Club, Hindi Pracharak Sansthan, Varanasi.

SRINIVASACHARYULU, B. V. *Niveli* 54 pp. Rs. 3.00. Sri Venkateswara Swami Devasthanam, Dwarka, Tirumala, A.P.

THYAGARAJAN, J. *Shoot at site.* Tr. from Tamil by Albert B. Franklin and S. Gopalia. Rs. 7.00. Sterling Paperbacks, New Delhi.

VILASINI (i.e. M. K. Menon).*Avakasika.* 4 vols. 3958 pp. Rs. 270.00 (Paper Rs. 250.00) Sahitya Pravarthaka Coop. Society, Kottayam. (A novel in Malyalam).

VISHNU HEBBAR, K. *Kaante ugtehain.* 92 pp. Rs. 5.00. (An anthology of Hindi poems by ten non-Hindi amateurs).

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7TH NATIONAL CONVENTION IN JAIPUR

by D. R. M.

Members will be glad to know that the AGI's annual event, the National Convention of Indian Authors, will be held outside New Delhi, for the second time. This is in consonance with the general wish expressed at the Sixth National Convention of Indian Authors held in New Delhi in March, 1980.

It has been decided to hold the Seventh National Convention of Indian Authors in the picturesque and historic 'Pink City' of Jaipur on 9th Friday, 10th Saturday and 11th the Sunday, January 1981. The Convention will be held alongside the National Book Fair, which is also being staged in that city by the National Book Trust.

Mr R. S. Bhatt and Mr Nanakram Issrani, members of the Executive Committee, have been good enough to offer to make the local arrangements in Jaipur for holding the authors' convention. These arrangements will include booking of accommodation at moderate rates and organising local transportation for the visiting members as also fixing up for them cultural and sight-seeing programmes.

We have yet to decide upon the presidentship of the Seventh National Convention. The Executive Committee have discussed a couple of eminent names from among Indian writers and we are in correspondence with them. As soon as we have been able to finalise the choice, we will intimate the names of the President-designate to our members.

* * *

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The membership strength of AGI now stands at 528, representing almost every region and language of this country. It is expected that by the time the annual convention is held in Jaipur, the membership will further rise. This is a happy sign, as it indicates the need felt by Indian Authors to organize themselves to protect their economic, professional and literary rights as well as their confidence that AGI can deliver the goods for them.

However the abnormal rates in rail fare with effect from the present financial year and the improbability of the Union Education Ministry's agreeing to raise its subsidy for TA/DA for the participants, have compelled your Executive Committee to review the situation. For, that will result in further reducing the attendance of outstation members at the convention, whereas it is our aim to attract the largest possible number of participants in our annual event.

Under the circumstances your Executive Committee came to the reluctant conclusion that we cannot any more afford to pay first class rail fare to the participants as that would, far from increasing, further limit the attendance of outstation members at the national convention.

The Executive Committee therefore decided that we should pay, instead of first class rail fare, three second class fares plus sleeper fee, by way of TA, to each member attending the Seventh National Convention. This quantum of TA, in the opinion of the Executive Committee would go a long way to cover adequately the members' expenses on food and other miscellaneous expenses during their journey to the venue of the convention, while the lowering of the TA from first class to second class will enable us to spread the limited amount of subsidy available to a larger number of participants.

In view of many complaints from members residing in distant parts of the country like Assam and Kerala that they were handicapped in promptlly applying for TA/DA because of postal delay, a new scheme is being devised in order to remove their handicap and enable them to get equal chance with others to apply and

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obtain TA/DA without disturbing the first-come-first-served principle. As soon as the scheme is ready, we will send a circular round making the necessary announcement.

* * *

At its meeting on 7.8.80 the Executive Committee also decided to revive the proposal of compiling a 'Who's Who' and directory of author-members of AGI, and the Secretary-General was instructed to send round once again the questionnaire prepared in February 1977 to the members of AGI. In 1977 the project failed because hardly 43 members responded and replied to the questionnaire. We hope this time the members will take the questionnaire more seriously and send the answers to the questionnaire promptly so that the vital task of preparing a 'Who's Who' of AGI members is carried out speedily.

* * *

Members would recall that at the Sixth National Convention of Indian Authors, held in New Delhi in March 1980, a resolution was unanimously adopted to institute a provident and benevolent fund for Indian authors who are members of AGI. In pursuance of this resolution, the Executive Committee appointed a subcommittee comprising Mr. Justice G. D. Khosla (President), Mr. Rajendra Awasthy, Mr. C. S. Khosla, Mr. R. S. Bhatt and Mr. D. R. Mankekar (Convenor), to formulate a scheme and constitution for the institution of the Provident and Benevolent Fund for Indian Authors.

The corpus of the Benevolent Fund was initiated with a contribution of Rs. 100/- each by Mr. G. S. Khosla, Mr. K. K. Nair and Mr. D. R. Mankekar.

The Executive Committee looks forward to receiving liberal donations towards the Provident and Benevolent Fund from other members too. For it has to be realised that quicker we build up the fund sooner we will be able to help our needy brothers in the profession, as benefit from the benevolent fund cannot be availed of unless the corpus of the fund is very substantial so as to yield adequate interest to be spent towards assistance to applicants.

* * *

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With this issue, it will be noted, Mr. H. K. Kaul has taken over as editor of 'Indian Author' in place of Mr. G. S. Khosla who requested the Executive Committee, for personal reasons, to relieve him of the responsibility of editing the journal. We offer Mr. G. S. Khosla our thanks and appreciation of the labours he has contributed to the journal during the last one and half years he has been its editor. We are looking forward to 'Indian Author benefitting from the youthfulness and zeal of the new editor.

* * *

We have pleasure in announcing here the following donations made by our members to AGI's funds in appreciation of the services rendered by AGI to them:

Mr. G. S. Khosla received an amount of Rs. 100/-, thanks to AGI's intervention at GOCAP, as the fee for a story of his republished in a book without his permission. Mr. Khosla donated the amount of Rs. 100/- to Authors Provident and Benevolent Fund.

Dr. S. M. Jhangiani received from the Government of India a sum of Rs. 70.50 as fee for an article published in the Gazetteer of India Vol. II following AGI's intervention with the Education Ministry. Dr. Jhangiani donated the amount to the general fund of AGI

We have also pleasure in announcing that Dr. V. S. Mahajan of Chandigarh has enrolled himself as a life-member of AGI. This brings the total number of life-members of AGI to 5. Their names are: Mr. N. G. Jog of Bombay, Mr. G. S. Raisinghani of Indore, Dr. K. K. Panikkar of Kerala, Dr. Mulk Raj Anand of Bombay and Dr. V. S. Mahajan of Chandigarh. We look forward to more authors becoming life-members of AGI.

MEMBERS. PLEASE NOTE!

The income-tax concessions to the authors were notified by the Secretary, Central Board of Direct Taxes to all Commissioners of Income-tax vide D.C. No. F. No. 204/42/77-ITA II, Instruction No. 1102 dated 28.9.77. The details of the concessions have already been published in the previous issues of the 'INDIAN AUTHOR'.

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AUTHORS GUILD OF INDIA

Aims and Objects

The salient among the aims and objects of the Guild are:

(a) to promote and protect the general professional and economic interests of its members or their successors in title as well as of all creators of literary and artistic works, both in India and abroad.

(b) to ensure the copyright on both the national and international levels, to foster better copyright relations between India and other countries, and thereby contribute to broader cultural exchanges;

(c) to formulate and enforce equitable contracts between authors and publishers;

(d) to keep members informed of their rights and interests;

(e) to give information and advice concerning problems relating to copyright, authors' rights and marketing of manuscripts;

(f) to help settle differences or disputes between members of the guild and other bodies and persons by collective bargaining, agreement or in any other manner;

(g) to act if necessary, as agents to promote national interests both in India and in foreign countries.

(h) to establish and maintain liaison with and to cooperate with publishers and other organizations, institutions, societies or clubs in India and abroad, having like or similar objects with a view to further the objects of the Guild; and

(i) to suitably recognise and reward outstanding efforts in the field of literature.

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R. N. 28641/76 Delhi INDIAN AUTHOR

Edited by H. K. Kaul. Printed and Published by D. R. Mankekar, Secretary-General, Authors Guild of India, C-44, Gulmohar Park, New Delhi-110049, Printed at Recorder Press, D-27, South Extension Part-I, New Delhi-110049. Editorial Office: L-67A, Malviya Nagar, New Delhi-110017.

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Indian Author

7th National Convention of Indian Authors January 9-11, 1981

QUARTERLY JOURNAL OF AUTHORS GUILD OF INDIA ● ANNUAL SPECIAL NUMBER

Mahadevi Verma
RAJENDRA AWASTHY

Crisis in Book Publishing
EDITORIAL

AGI's Record
D. R. MANKEKAR

Laughter in Court
G. D. KHOSLA

Punjabi Literature
G. S. KHOSLA

Literature for Children
MANORAMA JAFA

Young Aspirants
ANIMA BOSE

Educational Policy
NAVIN CHANDRA JOSHI

Literature and National Integration
S. P. VERMA

Translators
CHARLES MAROWITZ

Writers' Conscience
K. BALAN

Writers' Role
EDWIN THUMBOO

Indian Novel
NARENDERPAL SINGH

Handicapped Writer
R. M. BORGAONKAR

Volume 6 : Number 1
January - March 1981

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AUTHORS GUILD OF INDIA

WELCOME YOU

TO

SEVENTH NATIONAL CONVENTION

OF INDIAN AUTHORS

JAIPUR

January 9 - 11, 1981

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Indian Author

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INDIAN AUTHOR is published quarterly by Authors Guild of India, C-44 Gulmohar Park, New Delhi 110049.

Phone : 662028

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INDIAN AUTHOR invites the submission of short articles and brief correspondence bearing upon problems in Indian authorship, book publishing, marketing, publicity, reviewing, etc.; about outstanding titles that deserve to be noticed in the 'Indian Author' and about recent publications of members, with brief annotations.

Annual subscriptions : Members Rs. 8; Non-members Rs. 12; U. K. £ 1.20 and other countries $ 3.
Single copy Rs. 3 for non-members.

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Indian Author

QUARTERLY JOURNAL OF AUTHORS GUILD OF INDIA

Volume 6 Number 1 January - March 1981

CONTENTS

MAHADEVI VERMA	**Rajendra Awasthy**	5
CRISIS IN BOOK PUBLISHING	*Editorial*	6
WHAT YOU COULD DO FOR AGI —*Secgen's Column*	**D. R. Mankekar**	8
SEVENTH NATIONAL CONVENTION —PROGRAMME & AGENDA		14
LAUGHTER IN COURT	**G. D. Khosla**	16
CONTRIBUTION OF DELHI TO PUNJABI LITERATURE	**G. S. Khosla**	19
DEVELOPING NEW LITERATURE FOR CHILDREN	**Manorama Jafa**	22
THE YOUNG ASPIRANTS	**Anima Bose**	25
REHASHING INDIAN EDUCATIONAL POLICY	**Navin Chandra Joshi**	27
PROBLEMS OF A HANDICAPPED WRITER IN CREATIVE WRITING	**R. M. Borgaonkar**	29
RIGHT USE OF WRITERS' CONSCIENCE	**K. Balan**	33
WRITERS' ROLE IN A MULTI-RACIAL SOCIETY	**Edwin Thumboo**	35
INDIAN NOVEL—TODAY AND TOMORROW	**Narenderpal Singh**	40

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THE CREATOR'S BREAD AND BUTTER	**Henri de Saint-Blanquat**	43
LITERATURE AS A FACTOR IN NATIONAL INTEGRATION	**S. P. Varma**	49
TRANSLATORS ARE NOT CREATORS	**Charles Marowitz**	55
WRITERS' RIGHTS AND WRONGS		58
THE GHOSTS WHO WRITE BOOKS	**Dudley Clendinen**	60
200 YEARS BEFORE GUTENBERG—THE MASTER PRINTERS OF KORYO	**Ch'on Hye-bong**	62
REVIEWING—A VIEW FROM THE OTHER SIDE OF THE FENCE	**M. S. Rajan**	64
590,000 TITLES EVERY YEAR	*McBride Commission Report*	66
NEW BOOKS BY MEMBERS		67

Poems

THE SEMINAR	**Karan Singh**	15
BESIDE A DEATH BED	**Harindranath Chattopadyaya**	18
BE STILL MY HEART	**Prem Kirpal**	21
THE STRIDERS'	**A. K. Ramanujan**	24
CAPRICE	**Sarojini Naidu**	26
THE RUGGED MOUNTAIN SLOPE	**H. K. Kaul**	42
THE ADVENTURER	**Karan Singh**	54
THE SHADOWS	**H. K. Kaul**	59

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MAHADEVI VERMA

A BIOGRAPHICAL SKETCH

by Rajendra Awasthy

'Chhayavad' (Mystic poetry) was the most flourshing period in modern Hind literature. From Nirala to Mahadevi this period gave at least two dozen top writers who gave a modern look to Hindi poetry: people could find their own images and the complexities of life reflected in poetry. 'Chhayavad' ultimately gave birth to the modern Hindi writing, including poetry, which was termed as 'Progressivism'.

Mahadevi Verma is the most dynamic and brilliant poet of 'Chhayavad' period, who, through her poems, touches not only the basic sentiments of humankind, but also looks forward to the new progressive world approaching fast. Nothing is stale in her poetry. She is seen lively and full of zest for life.

Born in 1907 in Farukhabad, a city in Uttar Pradesh, Mahadevi Verma comes from a family of scholars. Her father Shri Govind Prasad was a Sanskrit scholar and her mother Smt. Hemrani was devoted to poets like Surdas, Tulsidas and Mirabai.

Mahadeviji got the inspiration of writing from her mother and first wrote one hundred couplets on the 'sorrow and suffering of an Indian woman'. She was married later, but the arrangement could not last long. The genius in the poet made her to rebel and she came out to express the sorrow and suffering of an Indian woman. Mahadeviji got recognition with her very first poetry collection 'Neehar'.

Mahadevi Verma is the most distinguished poet of this age and is counted as an important poet of contemporary writings not only in India, but abroad as well. Her poems have been translated practically in all the Indian languages and also in Russian, English and some European languages.

Mahadevi Verma was awarded 'Padmashri' by Government of India. She was honoured and given Mangala Prasad prize along with the Sahitya Academy Awards.

Mahadevi Verma has also devoted her life to social work by setting up an institution named as 'Prayag Mahila Vidyapeeth' of which she is the Director. She still devotes her time to social service, teaching and writing. She has written essays, fiction and travelogues besides poetry.

The name of Mahadevi Verma stands unparalleled as an Indian writer of this age and commands respect and honour throughout the country.

She has honoured us by Chairing the Seventh National Convention of the Authors Guild of India.

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CRISIS IN BOOK PUBLISHING

The major factors responsible for promoting a publishing industry are: availability of good manuscripts; accurate printing machinery; able editorial supervision; sound publishing industry; availability of good paper and binding materials at reasonable rates; efficient national and international distribution networks; a large body of individual and institutional buyers and regular payment of royalties to authors. If any of these factors malfunction, the whole industry gets affected. And, if they function well, the whole gets boosted to better performance. Unfortunately, in the Indian publishing scene no crisis could be perceived in the past when several of these factors malfunctioned and still continue to do so. But today, the two factors that are hitting the Indian publishers hard, and have given rise to a crisis in the industry are: a) scarce availability and high costs of paper; and b) erratic release of the UGC and State government funds to university and college libraries.

If we look at the paper shortage figures published recently we find that there is a shortfall of 25% or about 3,00,000 tonnes a year. This shortfall has not been patched up either by imports or increased production or establishing of new paper manufacturing plants. If the government is determined to eliminate illiteracy, the paper will have to play a crucial role in the years to come. With more and more literate population to grow, there will be more and more demand for reading materials. And, if this rate of paper-starvation continues to grow, we will find soon ourselves amidst a different kind of crisis—the crisis that will hit the intellect of our literate masses. The demand for more paper, therefore, is genuine, and also the demand for quality and cheap paper. Let us hope that the steps are taken to make available concessional paper for paperbacks; increase the production of low grammage white printing paper; and regulate the marketing of other types of paper at reasonable rates.

The next major reason for crisis in book-publishing industry is that the college and university libraries have not been getting adequate funds regularly from the UGC and the State governments for the last eighteen months.

The UGC or State governments may have a valid reason to see that the recurring and non-recurring grants given to college and university libraries are properly or proportionately spent on books, salaries of staff, maintainence etc. and that they may have their own administrative problems, but this rigid attitude of withholding funds without exploring any proper ways of looking into the problems of the industry and the intellectuals or readers has added a new dimention to the crisis. On one hand the publishers are suffering and on the other, the professors and students, let alone the general public interested in reading good books. The method of releasing funds to the libraries is adding yet one more dimension to the crisis. We often see that the funds are released at the close of a financial session or at an unspecified time, thus making the librarians and professors to spent large sums on books within short pe-

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riods of time. In such circumstances no proper book selection is possible. Even if it, the selected titles will not be readily available. All that remains unsold in the bookshops gets eventually transferred to the libraries in varied proportions. No good publisher would like this to have happened. Nor would any good professor or a good librarian. But this all has happened and still happens. A look at the collections of the libraries will reveal you this picture.

If nothing is done to check the present crisis, our publishing programme, which needs qualitative improvement with increased discipline and vigour, will degenerate further. Our publishers will prefer books on sex and crime and will again earn profits as they earned in the past. The few strides our publishing industry had made will further decline and diminish with the growth of substandard literature. It is the high time a high level Committee evaluates the problem from various angles and incorporates the views of all concerned, so that a) the publishing in the country is transformed into a qualitative age; b) book-distributing channels are improved and increased in number; c) necessary and sufficient funds are made available to libraries for buying selected books with sufficient time for selections; d) the downward trend towards publishing and buying of substandard literature is checked; e) import policy of books and journals is further revised; f) good books are made easily available at reasonable prices to a maximum number of our literate population; and above all, a national book policy is framed, got approved for implementation and implemented without any loss of time.

CONTRIBUTIONS TO **INDIAN AUTHOR**

The second, third and fourth numbers of **INDIAN AUTHOR** this year will be devoted to the following themes:

		Last date for receiving contributions
Vol. 6, No. 2	Biographies	28th February
Vol. 6, No. 3	Short Stories	31st May
Vol. 6, No. 4	Fiction	31st August

Members are requested to send their contributions by the dates specified above. Each paper should contain about 1500 words. Payments will be made to the contributors within four weeks after publication.

Also, members are requested to send for publication their reactions to the papers published in **INDIAN AUTHOR** and to important living issues in Indian authorship, book publishing, reviewing, etc. Members should promote this dialogue and express their views quite often.

—EDITOR

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WHAT YOU COULD DO FOR AGI

by DRM

Quite a few members, particularly the newer ones, have written to me asking me: "What do we get out of being a member of AGI?" The question recalls to my mind the famous words in the Inaugural Address of President John Kennedy in 1965. Kennedy exhorted his people: "Ask not what the country should do for you; ask what you would do for your country?"

The fact of the matter is that one takes out of an organisation what one puts into it. An institution is as effective as its members choose to make it. Both at the annual general body meeting of AGI and on the floor of the National Convention, the Executive Committee of AGI have repeatedly urged upon the members to take more active interest in AGI's work and utilise those opportunities to come forward with fresh ideas to galvanise the activities of AGI.

We hope, on the present occasion, members will come forward with ideas and constructive criticism designed to make this organisation more effective and more useful to its members in not only professional and economic, but also literary, aspects of the author's life in this country.

It is true that AGI could do, relatively speaking, much more for its members than it is at present doing—provided members contribute ideas and efforts to that end, and provided, also, those ideas do not outreach AGI's financial capacity. Remember, Rs. 40 per year per member comes to no more than Rs. 20,000 per year, plus Rs. 2,500 interest on Savings Bank and Fixed Deposits, whereas it costs a minimum of Rs. 28,500 per year to maintain a nucleus of a secretariat, which we are doing at present.

It has to be realised that a professional Guild is not like a social club or a sports club where you expect in return for the subscription paid by you to enjoy certain concrete amenities such as social functions or sports and games. Nor is it practicable in the case of an organisation like Authors Guild of India, comprising over 500 members scattered over a subcontinent, to provide the kind of amenities offered by a social or sports club.

A Guild, as its very name suggests, is a purely professional organisation funded primarily to protect, promote and prosecute its members' professional and economic interests, and in the case of authors, also to foster their literary interests. From this point of view, this six-year-old organisation has a record of which it could justly be proud.

Just by way of refreshing our memories, and particularly for the benefit of our new

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members, I would like to recount what the AGI has done for the profession of authorship in this country generally and the members of AGI in particular:

For the first time in history, the tribe of Indian writers, scattered over this vast sub-continent, has been enabled to organise themselves and prove the value of the adage "Unity is Strength". Through AGI, Indian authors have made their corporate voice heard, valued and respected in appropriate quarters, particularly in the Government and among the publishing community.

Today, Indian authors through AGI, are represented on all important public and governmental bodies concerned with book production, publishing and exporting industries. AGI is represented on the National Book Trust of India as also on other important governmental consultative bodies. AGI also had a hand in proposing amendments to the new copyright legislation which sought to protect and promote authors' interests in the matter of copyright and royalty grievances.

AGI's most effective and important activity has been carried on through GOCAP (Good Offices Committee of Authors and Publishers) which was initiated by AGI four years ago. Through GOCAP many of our author-members have obtained relief and redress of their grievances against publishers relating to non-payment of royalties, violations of copyright etc.

An important achievement of GOCAP has been a Model Contract jointly approved by Authors Guild of India and the Federation of Indian Publishers, which serves as effective guidelines to Indian authors and strives to protect them from exploitation and unfair contracts. The only other country in the world which has adopted a model contract is West Germany.

AGI has also, through its Litigation Committee, helped aggrieved members to file suits in a court of law against defaulting publishers. Because of the expensiveness and dilatoriness of the present laws relating to book publishing, litigant authors have not benefited as much as they should. Once the Government gets the new legislation of copyright passed by Parliament, we hope to get for Indian authors speedier justice through the Copyright Board.

As you must have noticed, AGI is growing in its membership as well as prestige and utility, and has begun to make its impact internationally, having been recognised by Unesco, Paris and WIPO, Geneva.

One of the items on the agenda of the National Convention at Jaipur is a discussion on Model Statutes for authors' organisations in developing countries for administering authors rights and copyright problems. These model statutes were adopted last year at a meeting of experts in Paris under the joint aegis of UNESCO and WIPO, to which your Secretary-General was invited.

I hope, as urged in the last issue of 'Indian Author', you all have studied the model

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statutes so that you could contribute your views on the line of action we in our country should adopt on the subject.

Miss Marie-Claude Dock, Director of Copyright Division, Unesco, in response to our invitation, is deputing a representative, Miss Susan Wagner, to be present at the Convention and participate in the discussion on the Model Statutes. We appreciate this gesture on the part of Unesco's Copyright Division, which underlines the value attached by Unesco to AGI's role and activities on behalf of authors in this country.

The most important and popular activity of AGI has been the convening of a national convention of Indian Authors every year, at which authors scattered all over this sub-continent, representing various regions and languages of the country, are enabled to meet each other and exchange notes on professional, economic and literary matters in the forum of the Convention. Our author-members have gone back from these Conventions with a new sense of self-confidence and pride in their profession and craft as well as a new awareness of their rights and duties, and of their corporate strength and influence in the literary affairs of this country.

This Convention has also been the occasion for getting outstanding literary figures in the country to preside over each convention, and the presidential addresses on these occasions have proved a great inspiration to Indian authors. The suggestions and resolutions adopted and criticisms offered on the floor of the convention have been conveyed to the Education Ministry which have, received from that Ministry the consideration due to the corporate opinion of Indian authorship.

I am happy to announce that this year as many as five fraternal delegates from abroad are attending our convention. We extend to them a hearty welcome. And I am sure their presence at our convention will provide an occasion for an exchange of experiences and views on problems of common interest particularly in the field of author-publisher relations.

We are having with us Mr. H.R.F. Keating—a renowned British writer representing the Society of Authors, London; Mr. and Mrs. Rose, well-known writers from Australia representing the Australian Society of Authors, Sydney, and a delegation of six Thai writers representing the Writers' Association of Thailand.

I have no doubt that their presence in our midst will promote closer relations between writers of this country and those of Britain, Australia and Thailand. I would like to mention here that we have had close relations with the Australian Society of Authors and that the latter has sent fraternal delegates at four annual conventions in the past.

The convening of the National Conventions has been made possible by the Education Ministry extending to AGI a grant of Rs. 60,000 towards payment of TA/DA to author-members of AGI participating in the convention. The amount of Rs. 60,000 is broken up into Rs. 55,000 for TA/DA and Rs. 5,000 for Secretarial Expenses incurred for the convention.

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It is of course unanimously agreed that this amount of Rs. 60,000 is woefully inadequate to bring to this convention as many as 500 members, particularly in view of the fact that the railway fares have been raised so high as to put them beyond the reach of most of our members.

I may assure our members that every effort was made to persuade the Government to raise their grant-in-aid commensurate with the present strength of AGI membership as well as the extraordinary rise in the rail fares. Our efforts have so far met with little success, even though we have succeeded in persuading the Government to agree to pay DA for three days instead of two days as in the past. This additional amount however has to come out of the same total amount of grant-in-aid and there is no additional grant involved in it.

Apart from this grant towards payment of TA/DA to participants in the annual convention and towards part of the convention's secretarial expenses, AGI receives no financial aid whatsoever from the Government. AGI's work being a vital contribution to nation-building, has a right to expect substantial financial aid to support and expand its beneficient public activities.

The AGI's organ, the quarterly journal 'Indian Author', is a growing institution, proving a valuable forum for its members to discuss their professional, economic and literary problems. That the journal is growing in its appeal and utility is proved by the fact that we already have more than a dozen subscribers outside the ranks of AGI members. Mr. Kaul, the youthful editor of 'Indian Author', deserves our congratulations on the improvements he has introduced in the format and content of the journal. We are looking forward to a larger number of subscribers from the general public, as it catches the latter's attention as a good reading fare.

AGI offers two others services to its members:

(1) A literary panel which evaluates manuscripts from members, at a reasonable fee and gives them advice in regard to their publication;

(2) A translators' panel, which offers translation services, on payment, to those members who are interested in getting their books translated into English and Indian languages.

Following agitation by AGI, the Income Tax Department extended a modest concession to authors in the matter of income tax. The Government of India have agreed to allow claims of expenses to the expenditure of 25% of the earnings or Rs. 5,000, whichever is less, if the amount receivable from writings/royalties is less than Rs. 25,000 and the detailed accounts regarding expenses incurred are not maintained. This also applies to cases where the amount receivable is more than Rs. 25,000 but the expenses claimed do not exceed Rs. 5,000 provided the income from writing alone is not more than Rs. 25,000. We are however not satisfied with the concession and we are agitating for a larger quantum of concession both in the ceiling and exemption limit.

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AGI has been agitating for the last four years for the Public Lending Right, demanding compensation to authors whose books are placed in libraries and read by readers in the library, without the author getting any compensation for it.

Our PLR demand becomes ever more relevant today when almost all individual buying of books has stopped and book sales are confined to libraries. This is a serious situation not only from the viewpoint of authors but also from every aspect of book publishing industry. The Government was urged to take energetic steps to remedy this state of affairs at the earliest, so as to avert a disaster in the field of the knowledge industry, so vital to the high priority cause of promoting literacy in the land.

We have on the agenda of the Jaipur convention a symposium on "The Book Crisis in the Country" to focus the attention of the Government and the public on this vexing controversy, which has been with us for quite a few years, without the authorities taking any serious notice or remedial measures to resolve the crisis. It is our intention to forward to the Education Ministry a consolidated statement or declaration embodying the consensus arrived at during the discussions at the symposium.

Many members of AGI have been expressing the view that there should be scope for regional activities on behalf of AGI. Accordingly, we are moving at the ensuing general body meeting an amendment to the constitution which will enable us to open chapters of AGI in various parts of the country, in cities or regions where AGI has a minimum of 20 members. Each chapter will have its own convenor, nominated by the Central Executive Committee.

In view of the slender finances of AGI, the amendment to be moved proposes that any activity undertaken by these chapters should be financed by subscription among local members. This rule will apply to members of Delhi also.

The members will continue to pay their annual subscription to the central secretariat of AGI at New Delhi. You will realise, the central secretariat is not at present in a position to allocate any funds from its own collections to the outstation chapters of the AGI.

It is to be noted that despite the organisation of chapters, as provided for by this amendment, new members will be enrolled only by the headquarters of AGI. The conveners of chapters in other parts of the country would forward the applications for membership received by them to the Central AGI.

Last but not least, AGI's venture in the shape of publishing cooperative has made a modest beginning. A full report on the cooperative's activities will be presented by its Managing Director Mr. Rajendra Awasthy at the annual general body meeting of the Cooperative to be held in the afternoon of 9 January, 1981.

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NEW LIFE MEMBER

Mr. H. K. Kaul, Editor of INDIAN AUTHOR, has been admitted as the Life-Member of AGI.

Other Life-Members of AGI are Mr. N. G. Jog of Bombay, Mr. G. S. Raisinghani of Indore, Dr. K. K. Panikkar of Alleppy, Kerala, Dr. Mulk Raj Anand of Bombay, Dr. V. S. Mahajan of Chandigarh and Mr. Krishnalal Bajaj of Ulhasnagar.

DONATION TO BENEVOLENT FUND

Mr. R. M. Borgaonkar has donated Rs. 100 towards the Benevolent Fund of AGI. We hope more and more members will contribute to this Fund.

PRABUDDHA BHAARATI

The Hindi poet Professor Suresh Chandra, a member of AGI was conferred the title PRABUDDHA BHAARATI for his contribution to Hindi verse by the Punjab Chief Minister on November 9, 1980 at a state level function. This is the second title conferred on the poet. The first, KAVI MAARTANDA, was conferred on him by late Purushottam Das Tandon at an annual meet of the Punjab Hindi Sahitya Sammelan.

JNANPITH AWARD

Dr. Birendra Kumar Bhattacharjea, a well-known Assamese writer was awarded the 15th Jnanpith Award for 1979 for his novel *Mrityunjaya*. The award was presented to Dr. Bhattacharjea by the Prime Minister, Mrs. Indira Gandhi at a function held in New Delhi.

21st NATIONAL AWARDS

The first and second prizes were awarded to several books for excellence in printing and designing by Shri N. Sanjeeva Reddy, President of India. Justice G. D. Khosla, President, Authors Guild of India was the Chairman of the Judging Committee.

Among the books that won first and second prizes were Marg Chalukiya (Marg Publications); Beginner's Fun-To-Learn (Thompson Press, Faridabad); Travellers' India—An Anthology (Oxford University Press, Delhi); Surdas Sanchayita (Proma Prokasani, Calcutta) and Path Par (Sri Aurobindo Society, Pondicherry).

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SEVENTH NATIONAL CONVENTION

PROGRAMME & AGENDA

Friday - 9th January, 1981

11.00 a.m. to 1.00 p.m.	—	Annual General Body meeting of Authors Guild of India
1.00 p.m. to 2.30 p.m.	—	Lunch break
2.30 p.m. to 5.00 p.m.	—	General Body meeting of the Authors Guild of India Cooperative Society

SEVENTH NATIONAL CONVENTION OF INDIAN AUTHORS

10th and 11th January, 1981

Saturday - 10th January, 1981

10.00 a.m. to 11.30 a.m.	—	*Inaugural Function* AGI President's Welcome Speech Inaugural Address Secretary-General's Report by Mr. D. R. Mankekar Presidential Address—by Smt. Mahadevi Verma. Chief Minister of Rajasthan to address the Convention Vote of thanks by Mr. R. S. Bhatt Chairperson—Mr. Justice G. D. Khosla, President of AGI.
11.30 a.m. to 11.45 a.m.	—	Coffee break
11.45 a.m. to 12.15. p.m.	—	AGI President's Welcome to Fraternal delegates—fraternal delegates to address the convention.
12.15 p.m. to 1.00 p.m.	—	*Members' Resolutions* Chairperson—Prof. V. V. John
1.00 p.m. to 2.30 p.m.	—	Lunch break
2.30 p.m. to 5.00 p.m.	—	Discussion on the Model Statutes recommended at an international meeting of experts held in Paris under the joint auspices of UNESCO and WIPO for the institution of an organisation administering the copyright problems of authors within the country and internationally and safeguarding their rights. Chairperson—Mr. M. Abdul Wahhab

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6.00 p.m. to 8.00 p.m. — *Poet's hour*
Chairperson—Smt. Mahadevi Verma

Sunday - 11th January, 1981

10.00 a.m. to 1.00 p.m. — *A symposium on "The Book Crisis in the Country"*
Chairperson—Mr. Justice G. D. Khosla,
President, Authors Guild of India

1.00 p.m. to 2.30 p.m. — Lunch break

2.30 p.m. to 5.00 p.m. — *A discussion on Rajasthan's contribution to the Indian Literary Scene*
Chairperson—Prof. S. P. Varma

THE SEMINAR

There sat the learned,
like rows of soda-water bottles
awaiting their turn to be drunk,
and one by one
they waddled to the mike and there unfurled
their private prejudices
garbed in the robe of reason;
one, a jaunty little cockroach,
leapt to and fro while speaking,
another stood in solemn grandeur
like a statue carved with moving lips,
a third, bearded and grim
and glaring like a hawk,
bore down in garrulous ferocity
upon the audience;
and thus it went
until, in God's own time,
their words sloshed all around the crowded hall,
they mercifully left for lunch.

KARAN SINGH

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LAUGHTER IN COURT

by G. D. Khosla

A court of law is supposed to be a solemn place where there should be plenty of cause for weeping and gnashing of teeth, but hardly cause for laughter. Yet such is the nature of man that he will avail himself of any opportunity to relieve the tension of grim and sordid reality. Ask any man in the street, and he will say with wry humour that lawyer is another way of pronouncing liar, judges are somnolent old fogies, and the only place where you can utter a string of falsehoods with impunity is a court of law.

Gilbert, the script-writer of the famous Gilbert and Sullivan Operas, sharpened his wit by making the Lord Chancellor say, in the same breath, that he was the embodiment of everything that is excellent, but that he was highly susceptible to the charms of his young wards in Chancery. Dickens made history with his *cause celebre* Bardell v Pickwick. Neither the black-robed lawyer earnestly pleading the cause of his client nor the demure and dignified judge with his snow-white neck-bands and his funeral gown is above cracking a joke and laughing. Indeed, the very fact that the participants in the forensic drama are concerned with the gloomy and seamy portions of life provokes them to levity and humour. This dual aspect of law and the way it is dispensed draws people to visit law courts for pleasure and entertainment.

The trial of a case is often reduced to a battle of wits between lawyers of opposing sides, each trying to score points over the other, and sometimes, the umpire—I mean the Judge—himself becomes involved in the game. Witticisms are exchanged, wisecracks are hurled across the bar, and wordy skirmishes liven up the proceedings. There is a story of a Judge of the High Court of England who had a habit of interrupting the cross-examination of a witness, and questioning him in a manner most disconcerting to the defence counsel. Once a young and brilliant barrister was defending a man who was being tried on a chage of murder. The star witness for the prosecution was in the witness-box, and the story he had related was a very damaging one. The barrister stood up to cross-examine him and began to break down the case for the prosecution step by step. His cleverly framed questions elicited answers which all but neutralised the value of the evidence he had originally given. The impression created on the jury was that the witness was of doubtful antecedents, his memory was faulty and he was not beyond drawing upon his imagination to make his story more convincing. The witness looked unhappy and confused. The judge feared a miscarriage of justice. The lawyer paused for a moment to look at his notes, and the judge, at once, broke in and began to nullify the effect of an hour's hard work. He put a number of well-directed questions which explained away the apparent inconsistencies and contradictions brought out by the lawyer, and restored the witness to his original position. The lawyer could do nothing about it, because the judge can, at any time, question any witness

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upon any matter relevant to the case. But he waited for his opportunity. It came almost at once.

The judge finished his questioning and leaned back in his chair with an air of satisfaction and triumph. To complete the rout of the unfortunate lawyer, he beamed upon him and said: "Now then Mr. Bright, we all know how skilful you are at the game of bridge. It is your turn to play the hand." The lawyer turned round to face the jury, and in a slow and deliberate voice, began: "Gentlemen of the Jury, after this somewhat long and unnecessary interruption from the Dummy..." Let me add that the judge took the repartee in good humour.

The number of stories of this type is legion. A certain judge was prone to show his impatience when the argument advanced at the bar did not find favour with him. Once when weary of listening to a dogged and obstreperous counsel, he could not restrain himself from exclaiming "Rubbish", Nonsense", "Absolute rubbish." The lawyer continued for some time, but when he was, at last, convinced that his case was making no progress at all, he put down his papers, and wailed in a sorrowful tone: "I am grieved to observe, Milord, that nothing but rubbish and nonesense comes out of your Lordship's mouth, this morning."

On another occasion this same advocate was arguing a case before a judge who had a habit of raising his hand by way of signal to indicate that he wanted to say something and, therefore, wished the counsel to stop speaking. The advocate was so carried away by the exhuberance of his argument that he failed to notice the upraised hand and continued speaking. The judge, at last, interrupted him and took him to task: "Mr. Loquacious, can't you see my hand and stop to listen to what I have to say?" The advocate was most apologetic: "I beg your Lordship's pardon, but I was under the impression that this is a court of law and not a railway station."

When judges and lawyers poke fun at each other and laugh, they are not being unfeeling or callous, they are merely trying to restore the balance necessary for a cool and dispassionate consideration of the matter before them. I have often heard doctors discussing the most serious ailments as if they were nothing but a funy joke. A surgeon who weeps every time he sees a patient in pain can scarcely be expected to perform a successful operation. The tension generated by long contemplation of sorrow and evil becomes unbearable. An occasional escape into irrelevance, a witty remark, a clever repartee or good-humoured jesting break the tension and ease the situation. The mind is momentarily taken off the business of studying humanity in the raw and is refreshed again.

You must have observed how great dramatists introduce a comic element into their tragedies. The Nurse in *Romeo and Juliet*, the Fool in *King Lear*, the Porter in *Macbeth*, all serve to relieve the tension for a brief spell and sharpen the intellect for a keener appreciation of the tragic situation in which the characters of the play are plunged. On one occasion the Punjab High Court Branch was engaged in dealing with a most gruesome murder. All the ghastly details of the horrible crime were laid bare and discussed, till the grim reality of the sordid drama made everyone present shudder. When, at the end of the

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hearing, the sentences of death were confirmed, the atmosphere in the court room was heavy with gloom. The next case was called, and the familiar and some-what comic figure of a destitute lawyer was seen approaching. The customary shabbiness of his clothes was, on this occasion, relieved by a brand new silk turban of a bright colour. One of the judges on the bench leaned forward and, in mock solemnity, asked the lawyer if he had won a lottery prize. The lawyer looked up and made the respectful answer: "No, Milud, it is your Lordship who wins a lottery on the first of every month". There was a loud burst of laughter all round in which the judge joined, and the next case began in a fresh and clear atmosphere.

I remember a well-known lawyer once cross-examining a witness in a murder case. After a few uncomfortable questions had been answered in a somewhat evasive manner, the witness said he was feeling feverish, and asked for leave to go home. "Oh, no," said the counsel, "You stay and answer my questions. It is nothing unusual for a witness to start running a temperature when I bring out the lies in his statement."

An English judge thus dealt with an absurd liar who burst out in the witness-box: "My Lord, you may not believe me, but I have stated not a word that is false, for I have been wedded to truth from my infancy." "Very likely," replied the judge, "but the question is how long you have been a widower!"

There is no dearth of laughter in courts of law and though serious matters are under consideration, there is opportunity to laugh and make jokes. There is wit without malice, humour without flippancy and jesting without rancour. By these means, lawyers and judges keep their wits sharp and their minds evenly balanced.

BESIDE A DEATH BED

There's nothing more to consider,
Now all is said and done:
Death is the highest bidder,
Life is the lowest one.

Why all this struggle and strife
This brevity of proud breath—
Since man is the coffin of life,
And life is the cradle of death?

HARINDRANATH CHATTOPADYAYA

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CONTRIBUTION OF DELHI TO PUNJABI LITERATURE

by G. S. Khosla

The Languages Department of Puniab travelled to Delhi to hold a seminar on the "Contribution of Delhi to Punjabi Literature." About a hundred writers from Punjab and Delhi were invited to discuss the two keynote papers, one written by Dr. Harbhajan Singh, Head of the Punjabi Department, Delhi University, on "Delhi's Contribution to Punjabi Poetry" and the other "What Punjabi Prose Owes to Delhi" by Dr. Sawindar Singh Uppal, also of the Delhi University.

Dr. Harbhajan Singh, who has lived in Delhi since 1942, prefaced his paper with the statement that Delhi was not associated with a Punjabi myth in the sense that some cities and rivers of the Punjab had been. For instance, the Chanab (now in Pakistan) has been traditionally a river of love and romance, Amritsar is a city of redemption and Lahore was where terror reigned supreme.

But partition of the country drove many Punjabi poets to Delhi. Prominent among them occording to Dr. Harbhajan Singh, were Amrita Pritam, Bawa Balwant, Tara Singh, Ishwar Chitarkar, Hazara Singh Gurdaspuri, Pritam Singh Safir, Dr. Gopal Singh and Jaswant Singh Neki. After 1947, Inderjit Singh Tulsi played a prominent role in Kavi Darbars to vocalise the Punjabi ethos and the folk idiom. Another littrateur who contributed to poeticial symposiums was the humerous poet, Ishar Singh 'Bhaiya'. Dr. Harbhajan Singh mentioned the prominent traits of the poetry of all these persons. A glaring omission was Prabhjot Kaur, the recepient of the Sahitya Akademy Award for her poetry.

While creative literature is the function of writers, organisations can foster interest in the reading and enjoyment of literature. In this context, the role played by the Punjabi Sahit Sabha has been significant. Transcending the stage of Kavi Darbars, an organisation like this provided a forum for literary discussions, awakened the writers to the need for raising the level of their compositions, and created a living relationship between the writers and the contemporary literary trends.

In his paper "What Punjabi Prose Owes to Delhi" Dr. Uppal covered short story, novel, drama and essay, an impossible task if justice was to be done to any of those four genres. Rightly he gave pride of place to short story and its practitioners, Kartar Singh Dugal, the late Gurmukh Singh Musafir, Ajit Caur, Mohinder Singh Joshi, Mohinder Singh Sarna, Lochan Bakhshi, Kulwant Singh Virk, Davinder Satyarthi and Jaswant Singh Virdi. Dr. Uppal made particular mention of the women short story writers of Punjabi, namely

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Amrita Pritam and Prabhjot Kaur, Bechint Kaur and Chandan Negi, who have presented the problems of women with distinction.

It is perhaps in the sphere of short story more than any other sphere that the cosmopolitan atmosphere of Delhi has imparted depth and sensitivity to the craft of Punjabi writing.

A particular trait of Delhi-born Punjabi short story on which Dr. Uppal laid emphasis was the boldness with which it handles the problems of sex and sexuality. I would add as a footnote that here a woman writer, Ajit Caur, whom Dr. Uppal mentioned among the men, has the cake.

Dealing with the novel, Dr. Uppal divided it into two categories, works which have Delhi as their locale and others written by Delhi-based authors. As the scope of the seminar covered the latter, I shall ignore the former. Prominent names mentioned by him were Dugal, Gurmukh Singh Jeet, Davinder Satyarthi and Narendarpal Singh, all of whom have depicted the multifaceted, colourful life of Delhi from many points of view.

In theatre, Dr. Uppal gave the pride of place to Gurdial Singh Khosla, the name by which the present writer is known as a playwright, for his poineering role in establishing the Punjabi theatre in Delhi, thus leading to the first ever performance of Punjabi plays on the Delhi stage. As I mentioned in my comment during the seminar that when we came to Delhi from Lahore, we brought with us an intellectual clan to the somewhat barren and strife-torn city of Delhi. We had been used to evenings that were spent in a lecture hall, a coffee house or watching an occasional play in the open theatre in the Lawrence Gardens.

The life in Lahore was also tae theme of the address read by Sardar Harcharan Singh Ajnala, Punjab Minister of Education, who presided over the seminar. He had partaken of the composite culture of Lahore, where intellectuals kept up some debate or the other and student life was enriched by exposure to Urdu and Persian literatures, in addition to instruction in Western disciplines. In his speech, the Minister gave evidence of his awareness to the problems of education and the important role of writers in society, which augurs well for the future of Punjab.

Dr. Uppal mentioned some other playwrights of Delhi also, notably Ishwar Chandar Nanda, who had really contributed very little to the Delhi stage except on two occasions when I pulled him out of his retirement to act in his own one-act play *Jinn* which I produced at the Wavell Theatre in 1950 and to witness his *Behe Ram Bhajani*, which formed a part of the week-long programme presented at Sapru House in 1964 by the Punjabi Theatre. As the first Punjabi play ever produced was Nanda's *Dulhan* in 1914 at Lahore, we celebrated in 1964 the Golden Jubilee of the Modern Punjabi Stage.

Among other Punjabi playwrights whose work has been seen on the Delhi stage, Dr. Uppal mentioned Balwant Gargi, Amrik Singh, Pritosh Gargi, Gurcharan Singh Jasuja, Sawindar Singh Uppal and Prem Jullundhary.

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In his account of the essayists, Dr. Uppal mentioned the humorous sketches written by Piara Singh Data, Mohan Singh Marco and Ishwar Chitrakar. He rounded off his paper by referring to the two schools of criticism, Marxist being the dominant one, and Delhi's contribution to religious literature, Dr. Uppal concludes that Delhi *leads* Punjab both in art and life, which is only a partial truth, as the composite culture of Delhi is lost somewhere in Haryana and has not travelled beyond Delhi.

The seminar arranged by the Languages Department was opportune, for Punjabi Literature is heavily under debt to the writers living in Delhi. This is not surprising as the nations Capital has more Punjabis than any other urban conjugation. Though numbers by themselves are not conducive to excellence, it is the atmosphere of urbanity and sophistication, peculiar to a cosmopolitan city like Delhi where India's diverse culturcs converge, that fosters creative endeavour.

BE STILL MY HEART

Be still my heart and listen to the silence
That speaks in a language all its own;
It has no words and rational symbols
To grasp a Truth that is real and whole.

Be quiet and relaxed, my fretful brain
And wait for the light of peace and grace;
It has no fidget and fancied conceit
That go with the thinking for power and greed.

Be ready and alert, my slothful self,
Wrapped in its own fears and dreams;
A blessed dawn rises up and beckons
To a glorious quest of love and life!

PREM KIRPAL

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DEVELOPING NEW LITERATURE FOR CHILDREN

by Manorama Jafa*

At the New York Public Library, two years ago, I looked through the collection of children's books. There was an abundance of picture books for the very young child, suitable for sharing and reading aloud and a lot of other books for different age groups. Their subtle complexities of theme and text clearly indicated the freshness of creative literature. It was interesting to note that new children's books had more realistic and more down to earth themes and their clear purpose, was to give an accurate picture of reality.

The emphasis on developing new and creative literature for children is comparatively a recent phenomenon. This has led to refinement of writing technique, greater awareness of the requirements of different age groups of children and their likes and dislikes. Children's literature became a subject matter for study and found place in university and college syllabie in developed countries. The training of writers received special attention and opportunities were also created for writers to get together in seminars, workshops, conferences and writers' clubs.

More books for children are being written and published today than at any time in the entire history of mankind. Children's literature today has fiction, non-fiction, poetry and plays. The reality of the human situation is welcomed in the writing for children that is genuine, in ideas that are fresh and clear, in packages of experience that are rich and honest in situations that present true facts and do not moralise situations. The themes no more remained within the past limitation. They are adopted in their new costumes, matching to the present day thinking. Cruelty, violence, revenge, and the themes of folktales are replaced by love and patience.

This wave of new thought quietly travelled to India and brought a new awakening in publishers and soon our literature for children could not remain uneffected by it. The writers have been experimenting with new ideas and new ways of presentation. However, this was done on an individual initiative and not by organized efforts. The void has been fulfilled by the Children's Book Trust of Delhi.

Children's Book Trust of Delhi has to be given credit for bringing out refreshing books. Mr. Shankar, formed this organisation and he himself wrote many attractive books to meet the crying need for new books. Finding hard to get enough manuscripts for books, CBT began an unique experiment. In March 1977, they launched a new project and

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organised a workshop for children's book writers. It offered free service to writers of children's books. This itself was a great attraction. This monthly writers' workshop was a lively meeting place for children's writers in the capital and became a landmark on the literary scene of Delhi. In the course of time this experimental project attracted over 150 participants from different walks of life, different age groups and both the established and the aspirant writers. It also provided a forum for free and frank discussion, exchange of ideas and encouraged learning from the experiences of one another. At each session of the workshop there was a short talk on some aspect of writing for children and the writers actively participated in the discussions that followed.

The participants attempted some exercises and evaluated their own work as well as the work of other participants. We also tried to bring to the participants' attention some of the best books for children published in our country as well as in different countries and they were made available to them for reading. Besides, we also provided individual assessment of a writers' work. Judging from the large turn out at every session of the workshop, the number of stories submitted for discussion and the lively participation in each session, it was a great success.

The forty two sessions of the Writers' Workshop have also given organisers new insight into the needs of the writers. The time-scheduled Writers' Workshop could either develop short stories for magazines and manuscripts for picture books. Keeping this in mind suitable assignments were given to the participants.

The writers did face the problem of language. The proceedings of the workshop were in English and manuscripts were also invited in English language—which still is the link language in India. Since English is nobody's mother tongue, no participant could really do full justice to his or her writing. And because of this hurdle, only a few writers could participate actively. Naturally the flow of the language was not smooth. The ideas were translated from the mother tongues and often the coloquial beauty of the language was conspicously missing. To solve the problem, the organisation decided to ignore the language part for the moment. Emphasis was given to the content and its suitability to children.

Writers' Workshop launched by Children's Book Trust was achievement based and the results were very heartening. Many of the stories were published in Children's World, a magazine published by Children's Book Trust and three manuscripts by participants were also accepted for picture books.

Similar experiments have proved successful elsewhere too. In the summer of 1979 National Book Development Council of Singapore invited me to organise a Workshop for children's writers. The emphasis of the Workshop was on imaginative writing for children. Twenty seven writers of children's books participated in the Workshop. The programme was really packed from morning until late in the evening. Several papers were presented on aspects of writing for children, followed by technical sessions where detailed guidance was provided to the participants. The work of the participants was discussed in detail and

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suggestions were given for improving the content and the presentation of the stories. The response from participants and others connected with children's literature programmes was highly encouraging. At the end of the Workshop eleven short stories were ready for publication. The Workshop heightened the awareness of the function and role of children's literature in Singapore. It also stimulated the participants to contribute to the increase in quality and output of books for children.

In the summer of 1980, I conducted a similar UNESCO sponsored Workshop at Bangkok. An interesting feature of this workshop was the collaboration of the Publishers and Booksellers' Association of Thailand. At the end of the Workshop twenty seven manuscripts for picture books were ready and five publishers vied with one another to publish them. Eventually the manuscripts were given to the publishers by drawing lots.

Many factors go into the production of an attractive book for children. The foremost among these is of course a well written manuscript. The workshops for writers and other facilities for training and guiding them will fulfil this need. Such programme needs to be set up in a more organised manner and made available to different language groups. For developing new literature in our country it is essential to have achievement oriented programmes and the publishers will have to come forward to make it successful by publishing the produced manuscripts. Children's Book Trust is considering to launch another new project—an Institute of Children's Literature. This project when in full swing will provide training facilities for writers and others connected with book publishing. For a successful programme of publishing books for children, cooperation of all publishers and academicians will be needed.

THE STRIDERS'

And search
for certain thin—
stemmed, bubble-eyed water bugs.
See them perch
on dry capillary legs
weightless
on the ripple skin
of a stream.

No, not only prophets
walk on water. This bug sits
on a landslide of lights
and drowns eye—
deep
into its tiny strip
of sky.

A. K. RAMANUJAN

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THE YOUNG ASPIRANTS

By Anima Bose*

Perhaps one significant trend among the educated young of to-day, specially in the urban area, is the interest they show in writing—to be specific,—in journalism. Journalism's claim to be a career per se in India has not been that old. Just a few decades ago, journalism was rarely a full time occupation for men, and very rarely, for women. One reason may be said to be that writing has never been a paying proposition, and being a journalist was not considered to be much of an achievement.

However, in our day and age, especially in India, so many young educated are considering journalism to be a potential field of self-fulfilment, and an area where much could be achieved by exposing evil and corruption and dishonesty, that it seems to me that ere long journalism per se would become as much an accepted profession as teaching, or practising medicine. This is a healthy trend; it is a creative attitude.

But there are several problems that beset the path of the aspiring ones. men and women alike. There are no opportunities offered by the academia in India to young aspirants who could go in for a formal academic training in this field. In America, West Germany, in the U.K. and Holland (the Universities I know) there are several universities that offer courses in journalism at the university level, graduate and post-graduate included, whereby journalism becomes an integral part of a degree course providing opportunities for theoretical as well as practical training. In America, e.g., Schools of Journalism in Columbia University, Kansas University, Missiouri University, Harvard University are considered important centres which produce future journalists and give an impetus to aspiring writers. The universities in India that offer journalism as a subject per se are not well known.

There are not many openings for apprenticeship training for journalism as such. I understand that very few national newspapers in India offer apprenticeship opportunities; these are never advertised nor are they open to competition. The so-called apprentices are more handpicked than recruits after a competitive test because someone knows someone, than for merit. This is an area where private efforts can play an important role. Most of the national newspapers, in English, or in the vernacular, belong to well known business houses. Private efforts, therefore, have a potential field and can come forward with creative ideas and wholesome opportunities.

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*Dr. Bose was Teape Lecturer in Cambridge, England, 1978-79, and is currently visiting professor of Amsterdam Free University on "The Deve'opment Problems of 1979-80 - the Gandhian Approach". A member of Executive Committee of AGI Dr. Bose has among her publications *Mahatma Gandhi—A Contemporary Perspective*; *History of Higher Education in India and the Amrican Involvement;* and *Banquet of Modern Short Stories* (Translation).

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Some organisations are offering prizes in recognition of young writers, artists and performers. *Femina* has a prize for young journalists established in memory of a journalist, a young woman, who met untimely death. It is on an annual competition basis, and the best journalist, young and in the field, who tops the list, is given the award. But there are not many awards, scholarships or fellowships meant for the young aspirants. Perhaps, an effort might be made in this direction with a seriousness of purpose, especially by the business houses that own newspapers.

The most fascinating field that lies unheeded in India is the field of investigative report. There is no reason why young journalists cannot shine in this area provided they have the backing of nationally known newspapers, they are given the requisite training, and they receive satisfactory financial reward for their work.

The financial aspect of journalism, or for the matter of that, any kind of writing is notoriously poor in India. I was intrigued the other day when the editor of a Hindi magazine said they pay less for Hindi articles than their sister magazine (in English) pays for the same piece in English. I do not know if this is customary, but I was surprised. "The reason?" I asked. There was no satisfactory response—"Eisahi hota hai!" was the enigmatic reply. I think some investigation should be made in this area, if possible, by the Authors Guild of India, in order to find out why in the eighties of the 20th century we still think the vernacular articles are less worthy in terms of money than the English ones.

India being what it is, it offers an enormous scope to writers—to journalists. Let me quote Smt. Indira Gandhi's text in *Eternal India*: "India is a world in itself. It is too vast, too diverse for any complete description.....Every journey brings to light some new facet, local legend, or contemporary development. No nation has probably accumulated such vast experience, or endured so long as a civilization." With such a many-splendoured store-house of raw materials it is encouraging to see the young willing to come forward to take up writing as their profession. They will need every help from the adult-generation to make full use of those raw materials and fulfil their destiny.

CAPRICE

You held a wild flower in your finger-tips,
Idly you pressed it to indifferent lips,
Idly you tore its crimson leaves apart...
Alas! it was my heart.

You held a wine-cup in your finger-tips,
Lightly you raised it to indifferent lips,
Lightly you drank and flung away the bowl...
Alas! it was my soul.

SAROJINI NAIDU

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REHASHING INDIAN EDUCATIONAL POLICY

by Navin Chandra Joshi

The World Bank has in its report entitled "Investment in Indian Education : Economic" made an important observation that "Education is still thought to produce a 'ruling elite' which gives wrong advice—despite the fact that no evidence exists that the uneducated give better advice, or that any education system (in any country) has not been more narrow and more specialised at the top." It is also said that 20 per cent of the educated young spend as much as 18 months looking before taking work. In the case of college graduates, this period is about six months. The report does focus on the grim fact that the implications of the low spending on education are writ large for the future. Today what the country needs is the creation of educated people who have a depth of talent that can be relied upon and to which the nation and its various segments of activities can turn for counsel.

We must recognise that progammes of education lie at the base of efforts to forge the bonds of common citizenship, to harness the energies of the people, and to develop the natural and human resources of every part of the country. It implies that any educational system must measure its vitality by how well it responds to the educational needs for the individual and the community. The objective of an educational system is to create an intellectual awareness. In the economic and social growth of the country, educational institutions are centres where the community can seek guidance. Teachers and students can find training ground to raise relevant questions and find answers to the national consciousness and development.

The educational process should extend to the socio-econmic development of the community. A community-oriented education will stimulate the evolution of processes of teaching whether in social sciences, in physical sciences or in business administration. Continuing education courses, in-service training, practice of drawing upon the experience of people from different walks of life, etc., should form an integral part of the regular educational process. Physics, chemistry and biology can and should deal much more with areas such as utilisation of the eountry's own raw products, thinking up devices for tapping wind energy, increasing food productivity in ponds, lakes and rivers, ensuring a safe and abundant water supply and so on. Schemes of relevant science and technology could achieve more if practical and action-oriented research are strongly encouraged in colleges. If the efforts of laboratories are effectively multiplied on a smaller scale in the institutions through a variety of well-planned 'micro-initiatives', the gains for the country would be enormous. This can be equally applicable to the study of economics, commerce, sociology, engineering, etc.

Certain aspects of curriculum development need a great deal of consideration. First, the general and the liberal courses of study should be integrated with work oriented courses so that students should involve themselves in community services and off-campus activities.

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It is time that we make education more useful to industry and agriculture. What is required is the interweaving of general education with employment motivation. While general education encourages understanding, vocational education helps to prepare an individual to work more effectively. Similarly, general education helps to acquire special skills. The interweaving will lead to a great deal of social stability.

The disturbing gap between professional and general education needs to be bridged. General education and special skills should be developed in response to specific and urgent needs of both urban and rural areas. Special attention has to be paid to under-privileged people whose desire to enter the mainstream of the country's economic and social life has not yet been achieved. The whole philosophy of education should emphasise the training of independent and self-contained individuals who can face the problems of life and of the society they live in. The process of learning and doing must be effectively combined to the cause of vocational education with a sense of commitment to the nation and for national development.

It is necessary to link with real life and productivity through introducing work experience as an integral part of education and vocationalising education after tenth class. It will be useful if vocational courses in arts, commerce, agricultural science, medicine, etc., are introduced so as to be terminal in character for gainful employment afterwards. This will divert about 50 per cent of students to these courses so as to reduce pressure on colleges. General education should have a vocational bias and vocational education should have an element of general education. Vocationalisation of education implies that students develop skills, knowledge and attitudes so that they are able to apply them in their jobs. In fact, in vocational education, various factors, both individual (his interests, abilities, values, attitudes) and evironmental (socio-economic level of parents, manpower needs of the country, etc.,) act and interact.

There is a tendency on the part of some people to regard vocational education as inferior to general education. And yet parents do not mind sending their children for white-collar jobs. If they think of sending them to any vocational course, it is always at the professional level, never at the level for which these job-oriented courses are supposed to prepare. The reason for this kind of attitude is that so far such courses have attracted children with poor academic background and lower socio-economic status. It is, therefore, highly necessary that public opinion is changed by conscious efforts. The status and need for vocational courses must be raised in order to make the present general education more meaningful for individuals and for the country.

To conclude, in a large democratic country like ours, planned social change should be the major instrument for bringing about national development. It should be applied in the village community by experimenting it at the grass root level. However, it has not been adequately realised that rural people living under serious strains of illiteracy, social and economic hadicaps as also a variety of complexes should be considered as the real motivating force behind the success or failure of our economic plans. As such, it is they for whom all kinds of programmes and plans ought to have been prepared and implemented. It is necessary that the Government of India rehashes the educational policy for the country in all its vital implications.

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PROBLEMS OF A HANDICAPPED WRITER IN CREATIVE WRITING

by R. M. Borgaonkar

In an article like this personal references are bound to arise since they will serve as a background before I could proceed further.

I shudder to think as to what would have happened if my mother (Bless her soul) had not made a discovery when I was eight that I was not dumb but only deaf. Probably I would have been like the famed Ramu who was reared by a she-wolf and made some strange sounds unbearable to the normal ears! I was told that I lost my hearing when I was six months old as a result of acute smallpox into my ears. I recall somewhat hazily those days when boys and girls who were school-going made faces and fun of me and threw stones at me simply because I made some squeaking sounds. In retaliation, I took a big stone and was about to hurl at them. Just then my mother who happened to see me ran towards me and snatched away the stone and shouted in Marathi, "*Khabardar, Ase karu nakos, Ramu; ase karu nakos!*" To her surprise I repeated the second but easy part of her speech, "*Ase karu nakos!*" My mother was so overwhelmed that she shed tears of joy at finding that I was only deaf but not dumb! She asked me to repeat the words and I repeated to her delight. Then my education started though belatedly.

It is quite possible that my education was neglected for long eight years since in my days there were no schools at Indore for the deaf and dumb. Yet I had to be sent to a school of normal hearing boys where I was a total misfit. Yet a private tutor was kept for me to shout into my ears and pump education into me, to supplement my education at school. Fortunately I did well in the school.

However, education was a very painful process for me and for my people. Sometimes I despaired of pronouncing some words. People had to write to me on a piece of paper or slate whatever they wanted to communicate. Some people wrote so beautifully (I mean, their way of expression) that I was fascinated by the written words. When I was in college just to attend lectures though not to listen to them, I met Harindranath Chattopadhyaya, the famous poet and asked him to give me a message. He graciously obliged by writing a poem on the spot. Although I lost it, I remember the poem was about urging me not to lose courage in the face of obstacles. Those written words always impressed me more than the spoken words. This enabled me to write a literary eassy in the College magazine which gave me a small prize.

When I told my brother that I wanted to write something like a story or something, he said, "The odds are against you. You are neither a good talker nor a good listener.

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Every writer must have experience. He must have eyes and ears open. As you are shy you don't have friends nor do you mix with them. Moreover people were afraid to talk to you because they have to shout into your ears."

I felt utterly despaired, and gave up writing altogether. But the latent wish was there. It persisted till I was forty. In the meantime I was always thinking, how to get more experience; why should I not do those things which I can do? Doing something is bound to lead to some kind of experience which might compensate for lack of hearing. What are those things which will give me experience?

Travel is one thing that will compel me to meet people in a strange place. The difficulty of language and how I managed to tide over is also an experience. Sometimes these experiences bordered on the ridiculous making me a sort of Don Quixote. For the sake of good conversation I studied Bernard Shaw's plays, and those of Oscar Wilde. I also read P. G. Wodehouse for simple and witty conversation and stored them in my subconscious and also made note of them from time to time. What looked ridiculously simple to other people was difficult for me. Sometimes doing impossible things led me to a new kind of experience and getting into trouble because my motto became "Experience for the sake of experience." But I do not advocate such an extreme step. It was only for preparing a ground for my literary career.

Taking Aeronautical Engineering course by correspondence despite the fact that I was an Arts graduate was one way to get experience. This naturally broadened my field of endeavour. I got a chance to go away to Bangalore, which is a thousand miles from my native place. Sometimes I made trips on cycle forty to fifty miles from my place, and added another feather to my cap.

This brings me to an important point that *I learnt things by doing*. If one of the five senses, i.e. eyes, ears, touch, smell and taste which help us to acquire knowledge, is missing the other senses become acute. They try to compensate for the deficiency of other sense organs. If eyesight is lost, hearing and touch become sensitive. If hearing is lost, eyesight enables you to observe things keenly. You observe if people are angry or happy, depressed or elated from their faces. Later on I realised that there is a limit to getting experience. It is not necessary for a crime writer to murder in order to be able to write the sketch of a murderer. Here comes the part of imagination. When you have sufficient experiences spread over a number of years, either good or bad, imagination must take over.

Now the question arises: Whether a blind man has a right to describe the beauty of sunset? Whether a deaf man like me has a right to describe the beauty of music? I know tresspassers will be prosecuted by literary critics.

To answer these questions I must say that I have written a love story about a musician. The musician was a young girl. How was I able to describe her music? It was no easy job for me. My son who was fond of music had a harmonium and a sitar. I tried to play harmonium. I tried to play *sarigampadanisa* I could not appreciate. Then I put my chin over the wooden cover of the harmonium. It made some sense, because the sounds

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travelled over like bone conduction hearing. When my son played sitar I put my chin over the body of the instrument. I was exhilerated. Then I remembered that I had seen pictures of stars moving in rhythms. Thus by association I was able to picture a musician, and write a story.

I have written a story about a famous painter in Mysore. Before I could appreciate his painting, I had already done some spade work in my school days. This enabled me to write a story. As for the blind man describing a sunset, I can only say I am talking about those who acquired blindness later in life but had their experiences stored in their subconscious. The case in point is that of English-poet, John Milton who became blind at the age of 44 and wrote his famous poems, like *The Paradise Lost* and *Paradise Regained.* Even for others, I can only say that experiences include the experiences passed on to the blind by one who is not blind. The some extent this might be possible. Ved Mehta has also made his mark as an international writer. 'How he did it?' would be an interesting subject for research.

If I stop here, the readers and critics are bound to accuse me of simplifying things too much.

It is well known that a man's reactions are determined according to the environment in which he finds himself. Whatever the environment, the psychology of a handicapped writer is very different from that of others. The difficulty experienced by him is to interpret the normal man's feelings. They are surprisingly different when viewed from the viewpoint of a handicapped man or writer. While interpreting those feelings there is always a danger of misunderstanding. Unless I expressed my feelings frankly before others, I never knew the normal mind. Even if it was not etiquette, I had to be rude to others without meaning myself to be rude. I had carried the scars of misunderstanding that I was an abnormal or insane person. But it was a difficult process of getting into other people's skin. When I came to know their feelings it was a revelation to me that I went one step ahead in knowing human nature, and another step towards maturity which is an essential gredient for a writer. Without maturity the writing becomes shallow.

Thus the difficulty experienced by a handicapped writer is one of psychology. In my early days when the British ruled rehabilitation of the handicapped was a problem. The present generation of the handicapped is more fortunate in the sense that our Government have opened schools and workshops to rehabilitate them. Even the brilliant but handicapped persons get scholarships to go abroad. They have access to scientific gadgets and speech therapy. They can be socially productive with proper guidance and assistance which things were difficult for me to get as I was born too early. For them maturity came early with the social adjustment. To overcome misunderstanding on the part of others, I had to set my sights rather too high. As my handicap was not visible to others like the blind or the crippled, I found myself in a very embarassing position. Because others could not understand my special problem. And I had to use some ingenious methods to get over such misunderstandings.

Another problem faced by a handicapped writer is his memory. It is acknowledged

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that a normal man has two distinctive memories. One is auditory memory and the other visual memory. If he has got two memories he will be able to function better than the handicapped writer. But a man like me has to depend on the visual memory and absorb impressions of whatever I see or read. But my memory being not reinforced by auditory memory is often crippled when it comes to writing my experiences in story or novel writing. Naturally I have to take more trouble by taking notes and by reading more. This becomes necessary to get more depth and punch into writing. Mere visual or auditory memory of the experiences is not enough. Psychological understanding and perception of men and things are needed. This is like three-dimensional of things just as in Engineering the drawing of an object is usually three dimensional. This alone gives vision and insight into the things.

As I learnt things by doing, I lacked vision. My thought pattern took on a complexion of concrete thinking because of concrete demonstration of the meaning of words and the abstract came to me with more difficulty. I have to concentrate more on the abstract just to make it more meaningful to me.

Depression is common enough among writers. More so among the handicapped writers engaged in creative activity. Because there is so much struggle, so much discouragement that depression becomes almost endemic. It is perfectly natural for such people to be suspicious of others, even friends and family. It must be understood that such severity of depression does not occur among children but only among adults. Depression is not easily remedied even by prompt attention or instruction though it helps to some extent.

The loss of any sense organ imposes certain limitations. When the spoken word is not forthcoming, the writing of the handicapped creates a lacuna. I try to overcome it by conscious efforts. But critic tries to immobilise me by his powerful claws. If the writer is sensitive and of light weight, he knows he might be blown away. So such writers have to put on more weight, qualitatively speaking.

We can never be completely independent of environment. We live in our environment in different degrees of security depending on the skills acquired by us. We have to maintain a readiness to react to or withdraw from the environment or approach as the need arises. When the handicapped writer realises the reason of his emotional state, then his depression becomes more objective thereby making it possible for him to cope without bewilderment or self-blame. Then his writing will be more objective. That is enough compensation for a writer of this type.

I have written more on behalf of deaf writers. Of course there are other categories of other handicapped writers. But the problem more or less is the same with a little variation here and there in matters of details. All that I can say is this: Whenever there is loss of any sense organ, other sense organs will have more workload to compensate for what is missing.

Thus I have travelled a long way from my infancy down to the present age, the scars of which will remain all my life. But I have no regrets. Whatever little I have written gives me a sense of fulfilment. Jai Hind!

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RIGHT USE OF THE WRITERS' CONSCIENCE

by K. Balan

Social change and social development in society can't and will never be complete without the active involvement of the writers in literary movement, intellectual emancipation and social welfare. Theirs' is a mission in this direction. The powerful conscience of the writer and his social consciousness is an essential and powerful ingredient to shape the intellectual phase of man and to make it instrumental in social emancipation and development. So to say, the social objective of writing is most important than what one writes and how he writes. Publicity and popularity are only of secondary importance.

In a vast country like India where the majority of inhabitants are still cut off from the lettered world, writers have to play an inescapable role in spreading education. Perhaps, the reason of the social and economic backwardness may lie in the absence of writers' role.

The quality of writing is also changing according to times. The literature and all that go with it stands inferior when compared to the works of the last generation of writers, which still inspire, guide and educate youngsters in universities and educational institutions. Quantitatively, the progress made in the field of literature and writing may be tremendous but qualitatively speaking the common man is not much benefitted by it. So much so, extra care has to be taken to ensure that what goes to the mind of the lower strata of people, particularly the young and tender minds, should be qualitatively best aimed at not only creating social awakening but also to give an intellectual impetus to them.

Of course, in all senses, sex, sentimentalism and sensationalism are essential elements of writing/literature but too much emphasis on it will not only weaken the intellectual power and quality of the half-grown mind, the increased emphasis on these elements in writings will mean exploitation of the weaker aspects of human mind in order to achieve selfish ends of popularity and publicity. The down-to-earth standard of some of the vernacular writings, which are attracting the young minds very often, will do great harm than good to them. Not only will it erode the ethical qualities of mind in early stages, but also it will underrate the good literature available in modern times.

From this perspective, it is the bounden duty of each and every writer to see that each mood, each word, each sentiment and each idea coming out of their powerful intellect is calculated at doing social good to the mind of man, so that what we write will form part of the modern qualitative literature which can out-shine the old one. To do this, one need not be a Tagore, Asan, Vallathol or Bharathi. It must be remembered that human mind has always a weak corner and to exploit it and influence it by undesirable writing is a mean achievement rather. On the contrary, writing something, which will strengthen the weak aspects of mind will be a laudable achievement. Sex is an integral part of human body and

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it is self-stimulative. The nature itself has given man a system of physiology capable of making him well aware of its functions. It is a hereditary quality of man and there is no need to give an over-dose of it to the people by rubbing it again and again in writings. Such repeated attempts will only cripple the mind of man which has already been greatly damaged due to social dislocations and economic maladjustments. It is possible that some of us may pooh-pooh this idea but if things move as they are today, they will be exposed to realities arising out of the effects and after-effects of low quality writings.

Writers have to do more important work in the society, particularly in a develpgoin society. In this war-torn world, each and every part of the society is living in another world of misunderstanding, narrow-mindedness, conflicts, differences, selfishness, superstitions and prejudices, which are over-powering the quality of mind and values of life. Keeping the need of the hour, writer is and should always be an emissary of human brotherhood, tolerance, harmony and peace. His powerful conscience and social awareness should be iluted in his writings to present a meaningful literature and other writings which will serve as a friend, philospher and guide to common man. The fact that in a socialistic state, "the welfare of the individual is the responsibility of all" should be realised by writers and their writings should reflect this point of view for the benefit of the people so that they can make use of it in their highways and byways of life.

In this world of incessant war-activity, where human destruction is the motivation of modern development and where the social setup is dominated by classes and divisions of all sorts, the yardstick of the writer should be spearheading and spreading the element of "humanism" in individuals and in society as a whole so that the lost confidence of mind can be restored bringing to light human unity, tolerance, friendship and brotherhood. Instead of awakening the undesirable sentiments of youngsters in an undesirable time, their mission should be to develop good qualities, cultivate good and adjustable habits and behaviour, and giving a disciplined mind and knowledge. In other words, the role of the writer lies mainly in dispelling the ignorance of man, in improving the quality of mind, character and thinking, in educating the masses, strengthening human brotherhood and unity, helping people to come out of poverty and suffering and save the world from nuclear weapons and war. Each and every writer has to prove "Pen is mightier than sword" and it has to steal a march over the war, swords and weapons in establishing a society where peace and human brotherhood will form the basis of social order.

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WRITERS' ROLE IN A MULTI-RACIAL SOCIETY

by Edwin Thumboo*

There is truth in the claim that a society gets the literature it deserves: there is stronger claim for it to get a literature it needs. Societies differ. Consequently literatures differ and, by implication, the role of writers.

Where there is a well-established literature, for example, English literature, it is not necessary to define the writers' role. We can therefore understand why a contemporary writer in English is unlikely to be bothered with our topic, at least not in a form so sharply focussed. It is part of the baggage of his history. But what remains surprising is how some Asians who have imbibed the springs of English literature, but who live in societies quite different from that of England, in societies which are either forming or reforming themselves, take the same superior view.

The lessons implicit in re-examining postures and positions regarding the role of the writer are not merely directed to one group. They apply to literature in other languages with a strong and extensive literary tradition overseas—overseas from our point of view, meaning Tamil (and other Indian languages), and Chinese. Both Tamil and Chinese have a highly developed, rich literary heritage, with that in Chinese broader in scope and reach because it is a national literature. Those who write in these languages, and particularly those who assume the role of literary critics, have to realize at all times that a local literature in these languages would only thrive if it is a response to the facts of life here. And central to this realization is the fact that the role of literature in these languages in Singapore must needs differ in some ways from that elsewhere.

We come to a second set of facts affecting the role of writers. There are areas which overlap—in matters of craft, for instance. But surely the role is radically different in a developing society. There is for some, the task of reconstruction, or of construction as in Africa and the West Indies. Those in the first category must manage as rapidly as possible that transition from a basically rural economy to one urbanized and, hopefully, industrializing. In the second category are nations founded substantially by migrants. Consider the West Indies: the Caribs who originally inhabited the islands were wiped out over the last few centuries. Their genetical inheritance is dispersed in physical types somewhat removed from their original ethnic shape. The present dominant groups are Negroes, Asian-Indians and some Chinese.

The chief tasks of the writer in the first category centre on the need to explain and define his society, to retrieve a sense of continuity by depicting what life was like in the recent past, to chart the phases of transition, growth, development. In Africa, for instance, Chinua

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Achebe has done precisely this in *Things Fall Apart, Arrow of God, No Longer at Ease, A Man of the People.* Together, Achebe's novels touch on Ibo society, recounting what it was like in the late 19th century, before the white man arrived in that part of Africa (Nigeria), taking it down gradually to the point where the country became independent, faced with very profound challenges.

In East Africa, James Ngugi has written three novels which form a powerful fictional statement of the historical continuity of Kikuyu national aspirations: they show how the nationalism which developed among one tribe gradually expanded by way of the Mau Mau movement into a national movement carrying the whole of Kenya with it. Obviously, there the role of the writer is a fairly special one, at least comparable to that of the writer in the earlier phases of the older traditions, but now turned crucial in view of what is at stake. For instance, in the structuring, identification and expansion of the various cultural and social types, which constitute the main stratifications of a society, what Achebe does recalls what Chaucer did in *The Canterbury Tales.* Ezeulu and Okonkwo, two memorabble creations, recall the 'characters' of Sir Thomas Overbury. Achebe has identified his task:

> "Here then is an adequate revolution for me to espouse—to help my society regain belief in itself and put away the complexes of the years of denigration and self-abusement. And it is essentially a question of education, in the best sense of that word. Here, I think, my aims and the deepest aspirations of my society meet."

An important essay of his is entitled '*The Novelist as Teacher*'.

A society of the kind in the West Indies has both to construct and modernize. Because its people were basically migrants, the functions of literature include, *inter alia*, an exploitation not only of contemporary experience, but also attempts—at least by those of African descent—to trace their roots. Edward Braithwaite's *The Arrivants: A New World Trilogy* records a journey into the African past to connect it to the present, in the hope that the present will then be better understood. Edgar Mittelholzer's *Kaywana* quartet fictionalizes colonial history. Both writers manifest that strong desire for a sense of historical continuity which migrant peoples have.

Of societies falling within the two categories, the first seeks to achieve a transition, the second construction. In any event both types are in a phase of rapid change, one that is not always orderly because urgent problems demanding attention overtax the resources available for their solution. But the vision of a new and better world is a real and constant one. It is a vision with which writers are necessarily concerned. This ought to indicate how the role of the writer is determined by the circumstances of the society in which he lives.

Singapore is a very unique migrant society; our people have come from places with great cultural traditions. For us the whole question is made complex by a number of factors. Migrants are not concerned with literature. Their basic desire is to secure the good life for themselves and their children—which was why they came. Moreover, migrants are by and large among the poorer cultural representatives of any community. They usually belong to the lower, impoverished class. Fortunately they have a respect for learning, for literature,

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for the upper reaches of a culture, although this does not always lead to an active and continuing desire for them.

Secondly, we are not merely a multi-racial society. We are also a multi-lingual society. Our life-styles differ; we speak a number of highly developed languages. To add to our problems, we also use English. Some speak it as a first language, others as a second language. Clearly, the relationship between the languages is a very delicate one. But given our situation, given the need for economic strength, English obviously has a vital function for the technology it makes available and as a bridge language. It provides a contact point between the various language groups. Given this situation, we can therefore see two basic groups of writers: those who use English, and those who write in Chinese, Tamil or other Indian languages, or Malay. The distinction is not a qualitative one, but merely that those who write in English differ from those who write in the other languages, mainly because the former can have an appeal that cuts across language and cultural barriers.

This distinction between the groups obviously will diminish as our society becomes actively bilingual. This will take time and of course when it comes about, presumably the role of the writer, whether he writes in English or Chinese or Tamil, will change. But in the meantime, we have to accept the fact that among those capable of creating or who are interested enough in the literature in our languages, there is a gap.

Each language has its literary traditions and the literary traditions in Chinese and Tamil are very powerful ones. They each have a corpus of classical as well as contemporary writings and quite naturally, the existing traditions exert a considerable influence not only on how the language is used outside the areas where the parent traditions operate, but also on the writer here.

The first task is how to adapt and apply the world views inherent in their language and which are transmitted by them—philosophical, social, psychological, aesthetic attitudes, the verbal habits and so forth. The literature of a language tends to project and to preserve a certain world-view which has evolved with the language as part of its history within a community, within a nation. This world-view tends to be self-protective, self-approving and can be a source of problems in a multi-racial society where there is an active desire for the formulation of a new society.

The writer who uses Tamil or Chinese therefore has to be especially aware of what is going on in Singapore towards the formation of a Singaporean identity. Each tradition has much to offer, not only in content, which is valuable enough. They are the major means for analyzing and ordering experience. For instance, the Indians are by and large tolerant. They have, comparatively speaking, a greater concern for spiritual matters. This impulse could usefully be brought into the notion of a Singapore identity, provided it continues to be balanced and complemented by virtues such as hard work, discipline, courage, and so forth.

Apart from domesticating this world-view to suit the main impulses—as far as we can identify them at the moment—of Singapore life, there is of course the need to change the

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content of the literature. After all Singapore, climatically speaking, is quite different from India or China. We do not have four seasons. Our sense of space and distance is not shaped by long rivers, vast plains or high mountains. The content of literature is drawn very largely from the life around us. The character of life projected in these literary traditions would differ substantially from the facts of local experience. There is as a first task, that of ensuring that literature in other languages gets closer to the Singapore experience.

The next point relates to technique. Many of the literatures have evolved genres. For example, the *haiku* is specifically a Japanese achievement. There are, I am certain, other forms which could be used here, as a means to specifically explore the Singapore experience, which are at the same time well suited to a modern urban style of life. Writers should draw not only from the literary traditions of the language in which they write, but should also rummage through other literary traditions for suitable genres.

In the meantime, the respective traditions can be exploited in various ways. Both the Chinese and Tamil languages have rich systems of symbolism that reach deep into our psyches. Such symbols, which transcend the immediate and the local, can be utilized in writing, put into circulation, and made available to others. And once they have been taken up and responded to, there is an additional bridge, an additional area, for deep and deepening understanding. Specific techniques could be brought in. Here I can think of the *Kuruntokai* as one example of what could be adopted to provide a method that uses *dramatic persone* in contemporary garb.

The *Kuruntokai*, one of eight anthologies which help form the bulk of classical Tamil literature, is a sequence of love poetry created by poets between the second and third centuries BC. It established its own conventions, and within that convention, we find three major and four minor characters. The advantage of such a convention is that it is not easily exhausted. Once the status of such characters is ascertained and remembered, it is what they say which matters and not the characters themselves. They become the equivalent of *persone*. It is what they say in individual poems which matters and at the same time, these individual poems have the advantage of belonging to an enlarging body of inter-connected and mutually illuminating poetry. And that body provides a kind of resonance. The *Kuruntokai* offers not merely an example of great poetry, but also the germ, the seed, for a kind of poetry that could be used to talk about life in Sigapore, both contemporary and that of our forebears. If we establish characters who are also types representing our history, then it is possible to sustain their dialogue, using them as commentators to achieve the kind of historical exploration which Edward Braithwaite did in *The Arrivants*.

Each tradition has its ways of treating certain themes. English poetry, so personal and intimately revealing about love, personal agony and joy, is self-conscious when praising great men. Panegyrics or praise poems are something familiar in Tamil literature. Those who write in English could take a lesson here and shed some of their inhibitions, I hope, not their judgement.

Although the *Kuruntokai* is love poetry, there is no reason why its technical achievements cannot be applied to a whole range of other themes. But above all, what the writer

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should do is to deal with the fabric of the experience he finds in Singapore. It is important to be concerned about what is happening today so as to put all possible skill in the treatment of ordinary themes. For the tendency to venerate classical literature has the effect of debunking, of reducing the values of contemporary life. Classical literature, by its very status, by its very authority, tends to legitimize a fixed number of themes. This is something which perhaps the literary traditions tend to perpetuate, but it is something which, although we respect it, we must supplement with poems, short stories, novels and plays that deal with life today as it is. The writer must be convinced that the life around him is interesting, that it is capable, if well handled, of providing the kind of insight, the kind of refinement for mind and spirit, and body, capable of providing nourishment to our sensibilities in the way that the classical works do. It is here that the writer has an immediate and important role, one which all of us recognize. Quite clearly there have been instances whereby the classical inheritances have been modified and domesticated. The process is going on, and will go on because there is always a need in some way to return to the best practices of these languages, irrespective of where they are available, in order to refurbish ourselves as writers.

There is of course the need to update idiom, making it contemporay in the way we use it. When a language travels, it alters; pronunciation changes; the vocabulary is enriched because the language has neighbours and it takes from its neighbours, while giving to its neighbours. It evolves to reflect life here.

I would like to round off by stressing how important it is for writers to get their works translated from Maly, Chinese or Tamil into English. This will not only serve to make their work available beyond their language community; it will, in due course, extend the vistas of the literature in each language, reflecting not merely the life of its own language community, but also the communities around it. At the moment, English being multi-racial, multi-cultural, only literature in English is so. By and large literatures in Chinese, Tamil and Malay tend to reflect, to take their substance, from the life of their own language communities. An essential development in the years to come is when the writer using Chinese will not only be understood by the non-Chinese reader who perhaps has learnt Chinese as asecond language, but also better understood because, in the writing by a Chinese writer, the non-Chinese reader recognizes segments of the life of his own community.

One should not look too far ahead but I think one should look to a time when the writers in the various communities will write in the language of their choice but be generally understood by the others. And this day will only come about if the writers in the different languages take the trouble to bring to their writing, increasingly enlarged perspectives. They may hold, perhaps they cannot avoid holding, to a point of view that is individual, that is structured by their experience as either Chinese Singaporeans, or Indian Singaporeans or Malay Singaporeans. Gradually as the literature in each language enlarges its vision, its view of things to take in the whole of life in Singapore, then we would have reached a point where we have a Singapore writing, in our many languages, but nonetheless very much Singaporean.

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INDIAN NOVEL—TODAY AND TOMORROW

by Narenderpal Singh

Indian novel today is neither firmly coming to grips with the present nor facing the challenge of the future.

There was a time when novel in India was ahead of the people. Not only did it accurately depict the existing life patterns but, at the same time, it inspired its readers. It exhorted them to cut at the social evils. It also played a role, though small, in fighting for the freedom of our land.

Indian novel today, however, is trailing behind the present fast changing life patterns and evading the tremendous potential of the future to shape our lives and the society.

With the freedom struggle over and no substantive ideal to fall back upon, there is an intellectual lethargy and an escapist attitude against grappling and contending with the multifarious problems arising out of the shock of speed and movement. Unable to face life we are dropping off. Truly, it is, sometimes, easier to die than to live.

The amazing technological accelerative thrust in the past fifteen years or so equals, in the estimation of experts, to the achievements of mankind in the past six thousand years. Let me illustrate it by an example in the realm of speed! From 6,000 B.C. to until about the year 1,600 B.C., when chariots were first used, the long range speed increased to only about twenty miles per hour from the average of about ten with the camel hitherto. The first steam locomotive in 1825 gave us thirteen miles per hour, while the sailing boats and ships averaged even less. In 1880, for the first time, human race, after millions of years, moved at one hundred miles an hour.

But from then on and in only about sixty years the aircraft achieved 400 miles per hour. However, in the next twenty years—like the twinkling of an eye in the expanse of man's history—rocket planes achieved 4,800 mph and today the space rocket moves out at 18,000 miles per hour.

This is just one example. Similar acceleration has taken place in all other fields also. It is not easy for an intellectual or a writer to keep pace with this stupendous though magnificent breakthrough. Again, the social milieu has changed by mass migration to the towns and many villages themselves have turned into towns with modern facilities and conveniences. In the Punjab, for example, every village has over a dozen television sets and every house a transistor.

Well, Sir, do write about the villages and the village folk, but these villages and the village folk are not the same when you grew up thirty or forty years ago. Sarat Chandar,

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Prem Chand, Nanak Singh could, at the age of forty, fifty, or even later portray what they saw in their childhood and they would't have been wrong. But one cannot do so now—I mean now in the eighties.

I know it is not easy to keep pace with this acceleration, but then a novelist has to, if he is to mirror his time, and its aspirations. He has to capture modern sensibility, to swallow, digest and as if to regurgitate this extreme situation of flux.

I have been lucky to have served in the army for over thirty years and thus came across a wide strata of people under conditions of great stresses and strains, amidst heroic acts of supreme sacrifices or indulgence in unusual exultations at their successes and victories. I have also been lucky to have the opportunity to live abroad for many years and make friends with international literary coterie and in several other fields such as military, business, art and politics.

That is why many of my novels and their characters have a peculiar 'motion halo' around them. Starting and ending in a Punjabi village or in an Indian town they are continually moving with all types of people of all nationalities and somehow retaining a pristine and interherent Indian ethos.

Though it is vitally important for a novelist, yet to be lucky to travel and have opportunities of wider contacts is not the whole point. The real issue is whether an intellectual or a writer is thrown off board or off balance by this accelerative thrust or can he hold his own, and in every way, appreciate in body, mind and soul, the still greater—for better or for worse—changes which are certainly going to take place in the near future.

Taking a morbid pleasure in being vulgur, sexy and gross as some of our novelists are doing today, is not facing the present or the future. It is unbecoming, unartistic and unhealthy to indulge in mental debauchery and borrow from the western authors only this one aspect of their current writings.

A poet, an essayist or even a dramatist may get away with escapism, but, not so a novelist. For him a simple short story type of novel of the past will not do any more. A modern novelist cannot be a huckster. He has to give his work depth, breadth, vision and dimension. He has to grasp the split development in our life and in our sociological concepts. To be born and to die cannot be taken a matter of fact situation; life has to be given a sustaining force, it has to be a search, an intellectual exploration, a mental scrutiny, a responsible inquiry. A novelist cannot afford to be lazy and lethargic. Material, social and moral values are no longer stable and static and inevitable distortion caused by modern pace imposes upon the novelist considerable physical, mental and intellectual strain.

Normally we cannot bear this strain for long and hence our writers, like our people at large, grow old too quickly and lose touch with changing vistas and panoramas. Just when they are mature and experienced, just then their mental faculties begin to grow dim, reputation enhances, ability declines. The dust settles heavily, the atmosphere becomes stale and the light dim in the room, which we are not prepared to leave. They may know and try

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to give what the people want, but alas, they do not themselves want what the people want, and that is their tragedy,—our tragedy.

One cannot but be deeply impressed with the magnificent scientific and technological progress in the past fifteen years. Man's conquest of the moon, further prospects of success in space and the likelihood of the birth of the test tube baby has, like the snapping of a finger, shattered old patterns of man's thought process and mankind's heritage. Frontiers and horizons of knowledge are now farther and beyond! The existing social norms, modes of individual and group behaviour, moral and spiritual values and the scales of geographical and spatial facts and figures are in a state of flux.

It is imperative for a novelist to give this perplexed, confused and disorderly age some meaning, some sense and direction. Of course, the longest journey is the journey inward. Science and spirit have to find a working, if not perfect, solution for the survival of mankind and I feel that this central message of the Upanishads has to be a focal point in this co-existence. It has to be a journey from, "the Unreal to the Real, from Darkness to Light, from Death to Immortality".

THE RUGGED MOUNTAIN SLOPE

While the sun was staring hot
On this rugged mountain slope
I pebbled on higher and higher
With sweat on brow and the scenery behind.

I could hardly pull up my mates
Who moved in their leisurely moods.
The differences grew, and
The two worlds were born.

The pebbles were left behind
But the moss slipped me down.
While braving those slippery slopes
I was caught in alpine alcoves.

The icy winds touched my shrunken bones
And the tigers licked the flesh
The giants kept the sun away
And left a window open.

Nothing but bones were slipped down
From the forrests that flourish even now.
Let you unfold the alpine alcoves. Tighten
Tame or tarnish the invisible traps.

H. K. KAUL

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THE CREATOR'S BREAD AND BUTTER

by Henri de Saint-Blanquat*

Are authors an endangered species? Will they be extinct, a hundred years from now? These questions are not entirely facetious. Judging from the present state of affairs as far as the protection of their livelihood is concerned, their future is, to say the least, uncertain.

This statement may come as a surprise. Never have so many books been printed; never have there been so many authors, whether of literary or other works. Yet the explosion in modern means of communication carries with it a threat to the author and to the notion of "intellectual property". Authors may well soon find themselves the victims of technological advance.

Not that authors were treated more favourably in the past. In the early 18th century, an author who sold a manuscript to a bookseller surrendered all his rights as far as his work was concerned; the bookseller could dispose of it as he wished. And if the notion of literary property is of more ancient origin (The Romans recognized it, just as they recognized the fundamental principle of moral interest, which allowed the author some say in the fortunes of his work, even after he had sold it to another person), this early "copyright" was a matter of unwritten agreements and traditional arrangements: it carried no legal consequences.

It was not until the end of the 18th century that the first copyright laws made their appearance, according official recognition to the rights of authors to obtain equitable payment for their work, and to retain some measure of ownership of their literary property, even when it had been published.

This was a hard-won victory; in a great many cases, authors were obliged to go to court to obtain recognition of their rights. In France, it was not until the Revolution was well under way that their rights began to be recognized in law. As far as writers for the theatre were concerned, the dramatist Beaumarchais put the matter in a nutshell when he remarked: "They are saying in the theatre lobbies that it is ignoble for writers, whose pretension it is to aspire to fame, to plead for vulgar monetary reward. Yet in truth, whatever the attractions of fame, to enjoy it but for one year, nature obliges us to dine three hundred and sixty-five times."

But it was not enough for a country to give legal recognition to literary and artistic rights, for this only afforded the author protection within the frontiers of his own country. What the 18th century began, the 19th century had to continue, not only by ensuring the

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authors' rights were recognized abroad, but also by ensuring that their works enjoyed truly international protection, so that a book by an Italian author, for example, remained as much his property in Iceland or Japan as in his native land.

This was easier said than done. Bilateral treaties were a beginning, later to be followed by international unions and conventions. 1886 saw the adoption of the Berne Convention for the Protection of Artistic and Literary Works—a European agreement and the first multilateral copyright convention in history. Three years later, the first in a series of pan-American conventions was adopted.

But that was not the end of the story. Protection can always be improved. The Berne Convention was revised and corrected in 1908, 1928 and 1967, while a series of pan-American conventions were concluded between 1889 and 1946.

The fact that there were two different sets of conventions posed a number of problems that were partially resolved by the adoption in 1952, under the aegis of Uneco, of the Universal Copyright Convention. But this Convention, which in its turn would be revised in 1971, did not replace the earlier instruments. States remained free to adhere to the Universal Copyright Convention in its original or revised form, or to any of the non-universal unions or conventions. This explains why the Berne Convention could be revised for the third time in 1967, fifteen years after the Universal Convention was adopted.

At present, some States adhere only to the Berne Convention; others (72 in all) adhere to the Universal Convention; still others adhere either to both or to none, while the Soviet Union is a signatory of the Universal Copyright Convention, in the version of 1952. All of which goes to show that the protection of literary, artistic and scientific works is a complex affair, and one which may become even more complicated as time goes on.

At this point, it might be asked, what exactly is to be protected, and how? The answer depends on the situation; and the number of different situations is virtually unlimited. Anglo-Saxon law, for example, merely protects works that have been formally deposited, registered and legally identified, whereas "continental" European law tends to protect the act of creation itself. The existence of these two distinct schools of legal thought explains why, for so long, two series of international agreements have existed side by side.

Furthermore, the Socialist countries have their own ideas on the subject. In the Western countries, not withstanding certain national differences, copyright law is based on the notion of property and the laws of a free market. In the Socialist countries on the other hand, where the State assumes the role of publisher, works of authorship are sometimes considered as property that can be exchanged (in which case the author enjoys certain rights of ownership); but they are above all considered as cultural values and as instruments to be placed at the service of society, so that the author receives no royalties when they are used for educational purposes.

To complicate matters still further, there is the case, only recently acknowledged, of the developing countries, which must rely on massive imports of intellectual works, and at

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the same time develop their own output. Efforts to help them solve this problem have led to the granting of certain facilities as far as copyright is concerned, which in effect limit the rights of authors of works circulating in those countries.

The key word here is the word "limit". It might be presumed that during the past two centuries works of the mind have come to enjoy greater and greater protection, and that their authors' livelihood has increased accordingly. Such is indeed the case, and bodies like Unesco and the World Intellectual Property Organisation (WIPO) are doing what they can to consolidate this trend. Nevertheless, there are limits to the progress that can be made, and a number of disquieting signs indicate that the situation is not evolving as favourably as it might, at least as far as authors are concerned.

One thing is certain: there will always be limits of some kind. When is an author not an author, and where do creation, imitation, plagiarism, execution and interpretation begin and end? Precisely what should copyright protect? There are no easy replies to these questions, as may be seen from a number of lawsuits heard in recent years.

In 1975, for example, a French court was called upon to rule whether or not the formula of a particular perfume was protected by the laws of coyright. In the same country, the unauthorized reproduction of photographs has given rise to lengthy debates and contradictory judgements. French law, it is true, protects "photographic works of an artistic or documentary nature". But what is "artistic", and what is "documentary"? That is where the difficulty lies.

The attribution of royalties poses another problem. On orders from their superiors, two American soldiers designed and erected a statue destined to serve as the emblem of their garrison. When they returned to civilian life, they claimed royalties on their work of art. The courts decided otherwise, ruling that the Army had financed the project, and discharged the executants from any further obligations. "If copyright is due", ruled the judges, "it is due exclusively to the Government of the United States of America."

Whether or not plagiarism has been committed can also be the subject of endless debate. It should be pointed out here that copyright, as a general rule, protects creations but not ideas, in other words, the substance but not the inspiration. Following a competition for the design of a monument to the liberator of Paris, General Leclerc, to be erected on the outskirts of the French capital, an unsuccessful competitor took the winner to court, claiming that his project had been plagiarized. The defendant claimed that he had merely "borrowed" his rival's idea of a grandiose and symbolic "Victory-V". The initial judgement in favour of the plaintiff was reversed on appeal: since the defendant had merely adopted the plaintiff's idea, plagiarism had not occurred.

These examples are more than anecdotic. They reveal not only that the exercise of rights at any given time (our own time, in the cases mentioned) is subject to limitation, but also that the limits are mobile and subject to constant dispute.

The rights of individuals, of authors, are one thing, but the right of access to literary

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and other works of society as a whole and the public at large must also be protected. In addition, there are various "pressure groups", whose primary concern is with protection of their vested interests. To keep all these different elements in equilibrium requires a veritable juggler's skill. The see-saw is never horizontal.

Translators are another category of people with problems of a similar kind. It was not until 1976, during the General Conference of Unesco at Nairobi, that an international Recommendation was adopted on the legal protection of translators and translations. In its opening lines, the text recalls that the principles of protection are one thing, and their actual application another. In principle, translators are protected by the Universal Copyright Convention, by certain provisions of the Berne Convention and by a number of national laws. In reality, the text prudently observes "The practical application of the principles and provisions is not always adequate." This remark is followed by a series of suggestions for further action—a modest step forward after so many years of effort.

It would, in any case, be an error to believe that steady and irresistible progress is being made towards increased recognition of authors' rights. The example of the developing countries mentioned above shows, on the contrary, that it has been necessary in their case to impose certain limits on authors' rights with regard to works translated in or imported into those countries. The copyright conventions thus provide for various facilities, reductions or dispensations designed to enable the developing countries to obtain more books and to make more translations, as a matter of extreme urgency.

These measures reflect a certain moral concern—or at least an enlightened self-interest —on the part of the major book-producing countries. But the extension of copyright protection is threatened by other limitations, which are yet to be clearly defined and which are due to the manner in which the techniques of communication are evolving. If the recognition of copyright poses few problems where radio and television programmes are concerned, the task is far more difficult in the case of reproductions: tapes and cassettes for creative works in sound, cables and video-cassettes for visual images, and photocopies for texts.

Here, too, one or two case-histories will show the kind of difficulties that can arise. At the beginning of 1974, a Paris court handled a lawsuit involving a number of publishing houses, including publishers of scientific works in particular, and the French National Centre for Scientific Research (CNRS), on the subject of photocopies.

Instead of purchasing several copies of a given book, this research centre, like many other laboratories and libraries, preferred to buy single copies, and to make use of a photocopying machnine to reproduce the pages which their scholars and students required. Quite obviously, the more the photocopier was used, the fewer copies of the book were sold by the publishers and the smaller the royalties received by the author. In this case (similar ones have occurred in the United States), judgement was given against the CNRS, but in merely symbolic terms; if it had gone further, the court would have infringed the right of public access to published works.

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This ruling indicates that the trend is towards compromise: laboratories and libraries, whose requirements are uncontested, are assimilated to private individuals, and their photocopying activities are not considered as an offence. On the other hand, the case showed that a limitation had indeed been imposed on authors' rights.

Another recent case concerned radio sets installed in hotel rooms. France's Society of Authors, Composers and Music Publishers (SACEM) took a Paris hotel to court, claiming that rights were due on behalf of its members in respect of programmes broadcast on those sets. SACEM's position was clear: the hotel was public place, and thus subject to copyright. The hotel management, supported by the French Federation of Hoteliers, claimed that its rooms were private, and thus exempt from copyright law.

The court found in favour of the hotel, basing its ruling on the fact that the management did not select the programmes broadcast. If, on the other hand, the manager had relayed programmes to clients' rooms from a receiver situated somewhere in the establishment, he would have been found guilty, since the programmes would then have been considered as public performances. This, incidentally, was the judgement given in an Australian case, where the organizer of a dance for members of a private club was found to have given a public performance.

Many copyright problems have yet to find solutions. "Pirate" recording is one of them. Countless young people today lend each other records, and re-record them on to cassettes. There is nothing to prevent them from doing this: as members of the public, they are merely exercising their right of access, with the help of the latest techniques. Some countries have, however, found solutions to the problem. In the Federal Republic of Germany, for example, the purchase price of a tape-recorder includes a sum destined for the benefit of performing artists.

The "rediffusion" of programmes of all kinds is another issue that awaits solution. Here, the situation is complicated by the fact that a distinction is made according to whether or not the body responsible for retransmission is the originator of the programme concerned. No solutions have as yet been found in this connexion, whether with regard to radio, to cable or television or to video-cassettes, although the matter is being considered by a number of inter-governmental committees, under the aegis of Unesco.

Cable television was the subject of a meeting in July 1978 and video-cassettes were considered in September. While it is to be hoped that positive solutions will eventually be found, one thing is already clear. The latest techniques of communication permit ever-increasing number of works of all kinds, and it is morally unthinkable to obstruct this process.

The increasing use of satellites carries the problem of copyright into space, and into a new and extremely important dimension. Three well-placed geostationary satellites can in fact cover the whole surface of the Earth. This means that unauthorized countries or organisations, which have not signed any of the international agreements, will be able to pick

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up programmes transmitted to other destinations, and to become "wavelength pirates" on a grand scale. Can this be avoided?

In 1974, Unesco and the World Intellectual Property Organization (WIPO) adopted a Convention specifically devoted to this question. Under the provisions of its Article 2, each Contracting State "undertakes to take adequate measures to prevent the distribution on or from its territory of any programme-carrying signal by any distributor for whom the signal.....is not intended." At present, four States have signed this convention. It is true that the problem is an enormous one, and goes beyond the mere risk of piracy: certain transmission networks are capable of monopolizing the attention of the whole world.

Last in this series of problems of copyright are those posed by computers. What can be done, for example, with regard to their programmes? How can they be given legal protection? Are they covered by copyright or by patent law? Should they be subject to special legislation? WIPO is studying the question. But here again, reproduction is a stumbling-block.

Computers, in fact, represent automatic documentation carried to the heights of perfection. And whether they store catalogues, inventories, data, quotations, abstracts, analyses or automatic translations, they are of direct concern to authors, whose attempts to secure their rights are likely to meet stubborn opposition on the part of the computers' owners and programmers, who will no doubt use all the means at their disposal to avoid paying royalties.

Today's technological revolution, as Marie-Claude Dock, head of Unesco's Copyright Division, has pointed out, is full of promise and at the same time fraught with dangers. It recalls as earlier leap forward: the invention of the printing-press. After Gutenberg, authors were for a long time powerless in the face of printers and publishers. They had to wait three full centuries before they were officially entitled to draw real benefit from the extraordinary opportunities that printing offered.

Their problems today are of a similar kind. The explosion in communication, which has virtually acquired the dimensions of a chain-reaction, is not to be deplored: science and culture will undoubtedly be its beneficiaries. But there is as much risk as promise in the situation. New economic forces have made their appearance or are waiting in the wings, and this cannot but affect works of the mind. And since identical phenomena lead to identical solutions, unless care is taken the rights of authors may well be swallowed up and lost in the dark waters of economic interest.

And meanwhile, today as in the age of Beaumarchais, authors must, if they are to survive, sit down to dinner three hundred and sixty-five times every year.

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LITERATURE AS A FACTOR IN NATIONAL INTEGRATION

by S. P. Varma

I would like to take the reader back to 1935. I was than at Indore. We had invited the All India Hindi Sahitya Sammelan to hold its annual conference at Indore and Gandhiji to preside over it. The civil disobedience campaign carried on during 1930 and 1932 had lost its vigour and C. Rajgopalachari who was the last dictator appointed by the Congress to carry on the civil disobedience campaign in 1933 had decided to wind it up and start anti-untouchability activities. The efforts of the British Government at the Round Table Conference in London to create a split between the high caste Hindus and the untouchables, which Gandhiji had declared he would fight to death—a word he kept up by undertaking a fast unto death to induce the British Government to change its decision—had thrown up a new challenge to national integration in India. On being released from prison, Gandhiji made a hurricane tour of the country in order to carry out a campaign against untouchability. It had been a remarkable success. Gandhiji now seemed to be in a position to spare some time for other activities. Another major challenge to national integration came from the barriers of languages which separated one province of India from another and made understanding between them difficult. Gandhiji wanted Hindi to be accepted as the national language of India and was engaged, through the Dakshina Bharat Hindi Prachar Sabha, in propagating Hindi in the south. The main problem in the north was the cleavage which was being widened by writers in Hindi insisting on discarding words of Persian and Arabic origin and replacing them with words from Sanskrit and the writers of Urdu stretching their language more and more in the direction of Persian and Arabic. Those who believed in a compromise situation advocated the use of what they called Hindustani, a language containing simple words from both Persian and Sanskrit and which could be understood by the common man. Jawaharlal Nehru strongly advocated the use of Hindustani in a series of articles. Many writers from Hindi and Urdu joined the controversy, some supporting it, others expressing their faith in maintaining the purity of the two languages.

It was at that point that a delegation from Indore called upon Gandhiji at Wardha and invited him to preside over the annual session of the All India Hindi Sahitya Sammelan at Indore. Gandhiji accepted the request, only adding a condition that the Reception Committee would have to offer him a sum of Rupees one lakh for the propagation of Hindi in South India. The delegation accepted the condition, though later on it found itself unable to honour it to the full extent. Gandhiji came to Indore and presided over the All India Hindi Sahitya Sammelan. I was incharge of the Sahitya Parishad, that particular section of the conference which was to be devoted to a discussion of literary problems.

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My major task was to evolve a programme for the sectional meeting. Indore happened to be a cosmopolitan town in those days, perhaps more cosmopolitan that it is now. Its population consisted of 40% Hindi-skeaking and 40% Marathi-speaking people, besides a large number of Hindus and Parsis who spoke Gujarati (in different forms) and a large number of Bengalis and Bohras. I evolved a plan to bring together the outstanding writers of the various literatures in the country under a national literary organizatlon and sent round a circular letter to some of the outstanding writers of Hindi inviting them to the Sammelan and share my views with them and give expression to their views. The response was poor. There was little understanding in those days for the approach among the writers of Hindi.

In spite of the session being held in the month of May, one afternoon, there was a heavy rain-fall and since we had arranged the session in a big *shamiana* with a seating capacity for twenty-five thousand people, all our arrangements got disrupted, and we had to cancel the evening session. I, therefore, went to the Gandhi camp, the house where Gandhiji was staying, and I found a large group of people sitting and chatting in the verandah outside Gandhiji's sitting room. They included Kaka Kalelkar and Mahadev Desai. They were at Indore not on account of the Sammelan or at its invitation, but in Gandhiji's entourage. Jainendra Kumar was perhaps the only Hindi writer present there. K. M. Munshi and Lilavati Munshi also were there. One of the most outstanding writers of Gujarati, K. M. Munshl had come to Indore to appear in a case in the High Court there. He had perhaps so arranged the dates of his visit to Indore as to coincide with the session of the Hindi Sahitya Sammelan which was to be presided over by Gandhiji. K. M. Munshi was a top writer in Gujarati but since he represented the romantic current in Gujarati literature as against the puritanical trend represented by Kaka Kalelkar, Gandhiji perhaps did not have much of liking for him and, since he was then keen on playing an important role in Bombay politics, one of his purposes could have been to ingratiate himself into Gandhiji's favour. I must say that I was very much attracted, almost fascinated, by the personality of K. M. Munshi. He was one of the most dynamic men I had met. I broached open the subject which was closest to my heart before this group. K. M. Munshi's response was extremely positive. He told me that Prem Chand had met him at Bombay a few months back and they had discussed a similar proposal. Following a preliminary talk, it was decided that we all go into Gandhiji's sitting room and place the idea before him.

National integration being very dear to Gandhiji's heart, he immediately agreed with the idea and, being at Indore at the invitation of the Hindi Sahitya Sammelan—a great constitutionalist that he was—he suggssted to us that we place the proposal before the Subjects Committee meeting of the Hindi Sahitya Sammelan on the next afternoon. The following morning I met K. M. Munshi at about 5.30 at his Indore residence and we drew up the English as well as the Hindi versions of the proposal that was to be placed before the Subjects Committee meeting. Since Gandhiji had already blessed the proposal, there was no difficulty in its being approved of by the Subjects Committee, though I am not sure how many people in that body actually appreciated, or were able to understand, the significance, or the full implications, of the proposal. It was on the basis of that proposal that

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an all India body, called the Bharatiya Sahitya Parishad, was set up and it was decided to organize a session of that body in the succeeding year, under the presidentship of Gandhiji, along with the annual session of the Hindi Sahitya Sammelan at Nagpur.

There was a great deal of parochialism and self-complacency among the writers of Hindi in those days. A statement which Gandhiji made in his presidential address at Indore to the effect that Hindi deserved to be the national language of the country not because it had the best literature—as a literature it would possibly have the fourth or the fifth place in the country—but because it was spoken and understood by a vast majority of the people had shocked many writers in Hindi and had been followed by a controversy lasting for several years. The Sahitya Parishad session, of which I was incharge, was to have been held the preceding afternoon, but it had to be postponed as Ram Chandra Shukla, the president-elect, had not turned up. The meeting was to be held the next morning. The next morning also did not arrive by the time the session was to begin. In my capacity as *Sahitya Mantri* I went to the microphone and announced that since Shuklaji had not turned up and the All India Hindi Sahitya Sammelan was already committed to the setting up of an all India body with a view to bring the various provincial literature closer for the purposes of greater national integration, it would be in the fitness of things to elect K. M. Munshi, an outstanding Gujarati writer who was fortunately present there, as the president for the session. Tandanji, who was the mentor of the Hindi Sahitya Sammelan and an outstanding leader of national standing, immediately came to me and asked me why, when a large number of outstanding Hindi writers were present on the dais, I had proposed the name of someone who was from outside the field of Hindi literature. I, naturelly, had to listen to him, and keep the audience busy with the recital of poems by Bhagwati Charan Varma and other poets present there. Shuklaji came after some time, and the session went on.

On the Bharatiya Sahitya Parishad having been formed, K. M. Munshi asked me to approach Prem Chand with a request to allow the Bharatiya Sahitya Parishad to use the journal *Hans*, a journal of short stories that Prem Chand had been editing and publishing for a number of years, as its main organ. I had known Prem Chand personally and contributed one or two short stories to his journal by that time. I entered into a correspondence with Prem Chand and ultimately succeeded in overcoming his reluctance to hand over the journal for the use of the Bharatiya Sahitya Parishad. K. M. Munshi and Prem Chand became its joint editors.

The first session of the Bharatiya Sahitya Parishad was held at Nagpur in May 1936 with Gandhiji as its president. The Nagpur session of the Bharatiya Sahitya Parishad was attended by a number of distinguished scholors from several lenguages—Maulvi Abdul Haq, the President of the *Anjuman Taraqqi-i-Urdu*, Suniti Kumar Chatterji, the noted linguist of India, and a large number of other outstanding scholars of various languages were there—besides a large number of political leaders—Jawaharlal Nehru, C. Rajgopalachari, Vallabhbhai Patel, Jamnalal Bajaj and others. The language controversy had, in the meantime, taken an even more acute form. Gandhiji, as a compromise solution, evolved the term

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Hindi-Hindustani, meaning a Hindi which was moving in the direction of becoming Hindustani. It was followed by a bitter controversy. Maulvi Abdul Haq expressed himself strongly against Gandhiji's views. He stood for Hindustani, which, for him, was Urdu. Prem Chand, who rarely spoke in public meetings, criticised Gandhiji's approach in the matter on the basis that it would make the issue more complicated—for him, there was already a Hindustani language in existence and it was not necessary to coin a new term. One knew that Jawaharlal Nehru also was not in agreement with Gandhiji but he sat quietly by his side, taking support from the same *gao takia* (large cushion) on which Gandhiji was sitting, but did not speak a word. (I remember somebody whispering to me that Jawaharlal Nehru had a superiority-complex before everyone else but an inferiority complex before Gandhiji). In the meantime, *Hans* had already started its publication under the joint editorship of K. M. Munshi and Prem Chand. Any one looking into the old files of *Hans* will find a large number of first-rate articles published in that journal during a period of those two years (1935-37), which turned out to be the total life span of the Bharatiya Sahitya Parishad. which reflected the major trends of literature in the various languages of the country. That in itself was a remarkable achievement. K.M. Munshi, with his stature and dynamism, was able to draw some of the leading literary figures in the various provincial literatures into the mainstream of the movement.

It was a great tragedy that the experiment turned out to be abortive. Prem Chand passed away in October 1936 and K.M. Munshi entered Bombay politics to become the Home Minister of the Bombay province, and gradually withdrew himself from the activities of the Bharatiya Sahitya Parishad. One of the main reasons for the break-up of the Bharatiya Sahitya Parishad, however, was the sharp antagonism of opinions between K.M. Munshi and Kaka Kalelkar. While K. M. Munshi was a strong supporter of using a language which was full of Sanskrit words, taking the view that this would bring Hindi closer to the other provincial literatures of the country—which was not quite correct since almost every language in India, Marathi and Gujarati being major illustrations, reflects two trends, one using words of Sanskrit origin in abundance and the other quite open in accepting Persian (or Urdu) words—Kalelkar following in the foot-steps of Gandhiji, believed that Hindi should absorb more Urdu words, on the one side, and colloquial words current in the rural areas, on the other.

More than forty years later, in 1980, I still believe that one of the best means, not only of improving the quality of Hindi as well as of other literatures of the country but for bringing about greater national integration, and giving it a deeper content, would be to revive an experiment of that kind. Even if we are not able to set up an institution of the type of Bharatiya Sahitya Parishad, the publication of a journal reflective of the major trends in various literatures of the country on the lines of *Hans* would be a long step towards bringing various *national* literatures (let us no longer call them *provincial*) of the country and moving in the direction of greater national integration. I would still attach a great deal of importance to the role of Hindi and say that Hindi might perhaps be the best medium for such a journal, though one could think of bringing out an English edition simultaneously. Hindi has never remained completely unaffected by the other languages and literatures of the

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country. Hindi prose was moulded on the lines of Marathi prose, the refinement of which had chronologically and qualitatively also taken a precedence over Hindi prose—in the writings of writers like Lokmanya Tilak, Gopal Kishan Gokhale, Mahadeva Govind Ranade and others—by Mahabir Prasad Dwivedi, the editor of *Saraswati*, in the form of what was known as *taksali*, or standard Hindi. Almost the entire Bengali literature of the period—writings of Bankim Chandra Chatterji, Sharat Chandra Chatterji, Rabindra Nath Tagore and others—had been published in Hindi and had inspired Hindi writers. Suryakant Tripathi 'Nirala', one of the most eminent poets of the late twenties and early thirties, belonging to the *Chhayavad* era (others being Jaya Shankar 'Prasad', Sumitra Nandan Pant and Mahadevi Verma) had almost started his literary career with a translation of Rabindranath Tagore's poetry and in his own poems bore a deep imprint of that—though 'Prasad' was more inspired by the classical, *Pauranik* approach and Mahadevi had a great mastery over Sanskrit. By mid-thirties, however, Hindi writers, perhaps thinking themselves superior to writers in other languages, seemed to have lost interest in other literatures. The Bharatiya Sahitya Parishad, through its organ *Hans*, was able to revive that interest, if not among the top writers in Hindi, certainly among the vast reading public, and thereby brought the attainment of national integration closer. If we can organise the publication of a journal in Hindi (and English, if possible) in which there may not only be creative articles by outstanding writers of the various Indian literatures but also critical surveys of major trends prevalent in those literatures, I am sure, it will act as a great force not only in bringing the trends but also the trend-setters closer. It may no longer arouse the kind of controversy it did in the late thirties. Since partition, Hindi literature has become much more open to influences from outside. A large number of words have been adopted from Urdu. Even in Hindi poetry there is a great impact of Urdu, one of the most popular forms of Hindi poetry being the *ghazal*. If national integration was a vital objective before the country in 1935, it continues to remain an equally vital objective in 1980. Even today we are far from being fully integrated.

The existence of a large number of languages in the country—some of which, like Tamil, may be proud of having a literature going back to the hey-day of the Sanskrit literature—is one of the major obstacles in the way of national integration. We cannot think of having one national language in the country. In fact, the country is richer by the fact that we have so many literatu.es rich in their content, flourishing in different regions of the country. They sustain the culture of the people there, and are its very life-blood. Hindi can only be a link language. The only thing which we can think of is to bring about closer relations among the literatures in those languages. If there is a central institution, or just a journal, which might reveal to its readers the major trends in various literatures, I am sure, it would certainly act as a great force towards strengthening national integration. There is at present no journal in Hindi—or any other Indian languages that I know of—which reflects the major writings of the various literatures of the country. I am sure that the outstanding writers in the various languages of the country would be interested in knowing what is being published in this journal about them—about their view on life, literature, society—and about the literature in the development of which they are actively participating. This will also induce them to learn Hindi. An attempt of this kind will lead

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to a greater interaction among the outstanding writers of the country on the literary plane, and even on the personal plane, and it will certainly turn out, in the long run, to be a major step towards national integration—which is my main purpose in drawing the attention of the reader to the experiment made in 1935-37 under the leadership of no less a person than Mahatama Gandhi, and in which leading writers of Gujarati and Hindi like K.M. Munshi and Prem Chand actively participated.

THE ADVENTURER

For I have gone where men have never been,
and wandered over countries far and near
and crossed great mountains with no trace of fear,
and grazed on many a strange and wondrous scene;

on mighty oceans have I plied my raft
where monstrous fishes close beneath me played,
and endless water heaved and lurched and swayed
as tirelessly I hurled my lethal shaft;

and through the great primeval forests tall
I plied the lonely furrow of my life
and slew great monsters, waged untiring strife
and creatures of the darkness, great and small;

and often as I strove with might and main,
and each victory won far renown,
I thought that I had mown my troubles down
and conquered fear and death, old age and pain;

but ever were my hopes rudely belied,
for wander as I might throughout the world
I could not rid me of the terror curled
somewhere within my being, deep inside;

for over all our mortal hopes and gains
hovers the constant shadow of the grave,
of Time, that dims the glory of the brave
and lays at waste our labours and our pains;

and what adventure, what exploit will stay
with us beyond the folded veil of death?
and what, when we have shed our mortal breath,
will speed us on our far, eternal way?

KARAN SINGH

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TRANSLATORS ARE NOT CREATORS

by Charles Marowitz

Recently at one of those self-congratulatory conferences where like-minded people gather to stroke their mutual interests in the privacy of their own company, about 150 translators and related scribes met at the Riverside Studios (London) to reaffirm the importance and integrity of their calling.

The pretext was a flap, some months ago, between myself and Michael Meyer, the erstwhile translator of Ibsen and Strindberg who howled bitterly when, during a performance of *The Father* at the Open Space, he caught wind of certain phrases he attributed to his own translation rather than my own—A short flurry of correspondence followed, the gist of which I do not intend to revive here. Suffice it to say, it threw up a handful of spikey issues which are fervently debated by language-specialists but very rarely get examined by the general public.

The declared object of that meeting was to formulate a code of conduct for translators to protect their interests and safeguard them against the incursions of marauding directors and fee-avoiding managements. The tacit assumption behind much of the discussion (including the browbeating of Inge Ewbank by Mr. Meyer to divulge how much she was paid by the National Theatre for her version of *John Gabriel Borkman*) appeared to be that translators were often treated as hacks, their 'literal translations' or 'first drafts' wolfed down and subsequently integrated by more celebrated authors such as Tom Stoppard and Christopher Hampton, and their industry belittled if not spurned outright.

Without going into the rights and wrongs of that issue (and clearly the translator has an undeniable case for fair payment for services rendered), there was a widespread assumption at that meeting which was never questioned and which, if my contention is acknowledged, would seriously undermine its conclusions. The assumption was that the translator is a creative artist in his (her) own right and therefore deserving of the same regard (many would argue the same compensation) as the original writer, assuming of course the writer were dead and we were considering 'classics': the congregation tacitly acknowledged that live authors pursuing their own royalty-demands were a somewhat different kettle-of-fish. But in the minds of many, the modern translator has sprung full-blown from the dead originator and become his surrogate in the 20th century. By dint of understanding and conveying the thoughts and utterances of the original, the translator has entered the arena of the creative artist, and there are those who would have us believe that the migration of a work-of-art from one tongue to another involves the same, or equivalent, degree of creativity, discernment and inspiration.

My contention is that translation is essentially a skill—something that can be acquired, refined and developed and reaches its highest perfection among those persons who,

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once they possess that skill, also display artistic sensitivity and a feeling-for-style. In my view, so-called 'classics' in the theatre, being in the public domain, should be enjoyed gratis by the public. The 'translation' of a work-of-art deserves a fee based on the quality and experience of the man or woman doing the job, but not a percentage (the common practice) as that traditionally connotes origination. If the translator wants to foist his rights as a creative artist, let him create his own plays.

It is certainly possible for a translator to 're-create' a work-of-art in such a way that it feels brand-new. (Constance Garnett did something like that for Dostoyevsky in English which, one might argue, only an English Dostoyevsky could have paralleled, and the seams of the Schlegel-Tieck translations of Shakespeare are so invisible, that the country persists in thinking of him as a German playwright, and certainly hundreds of other brilliant translations can be cited.) Nevertheless, in every case, there was an originating artist in an original language, and translation, no matter how excellent, is predicated on that work.

What is often lost sight of is that the translator does not have proprietary rights to the author's meaning. At most, he or she is a channel for that meaning. But to assume the creator and the conveyor are one and the same is to believe that the conduit is as valuable as the oil.

But there is a reason why such assumptions arise and they have to do with the nature and tendency of the professional translator. Except in rare cases, usually in poetry (I'am thinking of translations by Pound and Eliot, Lowell and Hughes), the translator has an academic bent and is the emulator and celebrant of the original. Not being creative artists themselves, but still mingling with the work of one, the linguist and the pedagogue, the college-professor and the failed-playwright easily assume a mysterious affinity with the artist who has inspired their work. It is a short step from profound and comprehensive knowledge of an artist to outright identification with him; from starting by saying: I am going to express this writer's thought, to believing, I am *responsible* for this writer's thought.

When I first started assembling Shakespeare's *Hamlet* for a free adaptation, I had a profound sense of authorship because I was making Shakespeare's lines mean new and different things—things I intended them to mean—quite different from the author's intentions, but evolved with the author's original language. After the initial heat of that work subsided, I was quick to disabuse myself of that fantasy, and it then became important for me to remind myself that I was, in fact, limiting the classic for my own purposes just as a painter battens on to a portion of a great masterwork and reproduces *it* for his personal ends.

But we are now living in an age where the Middle Man is fast becoming more important than the man-of-substance on either side of his negotiation; where his ability to negotiate between, say, the artist and the consumer is taken to be a gift in its own right. Talented as the Middle Man may be, it is a common but deplorable delusion to believe that he has any rights to the original article or its delectation. The agent, like the pimp, orchestrates the interchange of pleasure but is as absent from the source of that pleasure as he is from its consumption. The translator, on the artistic scale, is several notches above the agent and must possess creative attributes, but he is still a broker between the artist and the

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public. He is still speaking 'on behalf of' and, though in his own voice, it is always for the sake of fidelity to another's voice, and another's ideas.

The gifted playwright—a Brecht or a Miller, a Stoppard or a Hampton, a Brenton or a Bond—can convert fodder (rough translations) into *haute cuisine* because something in their individual talent adds dimension to the symbiosis. Rather than balk at their 'exploitation' of other men's work, there is a strong argument for entrusting all work of translation to such writers. For unless a translator is something of an artist in his own right, he tends to be a mawkish hawker of other men's goods, trumped up with a sense of self-importance which he is eager to consolidate in 'codes of conduct', contractual 'principles' and jamborees like the one at Riverside, whose ulterior motive is the elevation of his station so that it is on a par with his self-esteem.

It is Ibsen, not his translator, who formulated the concepts out of which his works grew. It is Strindberg, not his linguistic medium, who had the excoriating experiences out of which *his* plays were fashioned. This self-evident truth is in danger of being obscured if not over-turned by the thunder of self-interest emanating from a few dozen men and women who are trying (half-consciously) to reconcile their intimate association to art with the fact that they are artists-manqués. It is the dead who most need protection. Protection against the vulturous appetites of the living!

Courtesy: New Statesman

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WRITERS' RIGHTS AND WRONGS

A PUBLISHING HOUSE THROWS THE BOOK AT ONE OF ITS AUTHORS

It was bad enough when California courts ordered Novelist Gwen Davis and her publisher, Doubleday, to pay $ 75,000 last April to Hollywood Psychologist Paul Bindrim. He said he was defamed by *Touching*, Davis' 1971 novel involving an encounter group whose gig is communal nudity in warm pools. Now Davis, 45, feels doubly wronged: Doubleday has sued her for some $138,000, which includes legal costs, the money Bindrim won and interest. Several authors' groups and number of writers, among them Irving Wallace, Gore Vidal and Joan Didion, have criticized the publisher for turning on one of its authors.

Davis contracted with Doubleday in 1969 to write a novel about two women who, in search of something missing in their lives, attend a "nude encounter workshop". As part of her research, Davis spent 20 hours at the Los Angeles center where Bindrim pioneered the "nude marathon," a therapy in which participants strip naked to gather in a pool, were they spend long periods talking and touching. Bindrim, 59, describes this as a way to teach people "how to be more open toward one another and to relate in a more authentic and satisfying manner." When Davis' book appeared, a central figure in it was Simon Herford, a pudgy, sadistic California psychologist with a Ph.D., described as "singularly Santa Clausy looking," with long white hair and sideburns. In 1971 Bindrim sued Davis and Doubleday, claiming that the supposedly fictional Herford was obviously he, and that the book's unsavoury portrait was libelous.

When he arrived for the trial, the once clean-shaven Bindrim was sporting a full white beard and a recently acquired Ph.D. He produced tape recordings of the sessions that Davis attended; many of Bindrim's remarks appeared nearly verbatim in *Touching*. Bindrim was awarded $75,000—$50,000 to be paid jointly by Davis and Doubleday—plus $25,000 in penalties to be footed by the publisher alone. Last December, the U.S. Supreme Court declined to review the California decision, thus letting it stand.

Strictly speaking, the California ruling need not have broad implications for writers and publishers, since it came only from a lower state court and thus sets no precedent that courts elsewhere must follow. Nonetheless, many authors and publishers are understandably worried that it could spur similar suits involving other works of fiction, which in the past have rarely been the targets of libel actions. The Supreme Court's decision to let the ruling stand, argues Vidal, is thus in effect "a hunting license, a declaration of open season on almost any sort of novelist."

Writers are also riled by Doubleday's suit against Davis. Like most such agreements, her contract for *Touching* contains an indemnity clause entitling Doubleday to recover costs it may have to bear as a result of a libel suit. But publishers, including Doubleday, have rarely invoked this clause. This time, however, Doubleday felt Davis had not leveled with her editor on the potential for trouble. The clause has to be invoked sometimes, reasons a publishing

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house attorney, because "otherwise publishers would be at the total mercy of someone who walks in and presents a manuscript."

Perhaps. But authors also worry, with cause, that Doubleday's move reflects an erosion in the traditionally close relationship between publishers and authors. Bernard Malamud, president of American P.E.N., a writers' group, says that "P.E.N. hopes Doubleday will drop its suit. To go on with it implies approval of the disastrous effects of the court decision against the art of fiction and against the community of writers and publishers." Thomas Thompson puts it, that community has in effect been "a partnership: the publishing house and the author get in bed to make money." But that is changing, largely because of the pressure of the huge sums involved in mass market publishing, in megabuck advances paid to writers for works that may generate millions in serializations and other spin-offs.

Satirist Kurt Vonnegut argues that in any case it is "quite hypocritical" for publishers to invoke the indemnity clause since they have encouraged writers to produce manuscripts where the lines between fiction and nonfiction blur. This genre has included many big sellers, among them Truman Capote's *In Cold Blood*, Norman Mailer's *The Executioner's Song* and Tom Wolfe's *The Right Stuff*.

Many writers and publishers believe that a way must be found to modify the indemnity clause so that it continues to place primary responsibility for accuracy on authors but does dot impose intolerable financial burdens on them when libel suits are filed. For the moment, however, about all that the parties on both sides of the typewriter can agree on is that, as Writer Gay Talese says, "lawyers have become the third force in publishing". He adds: "I see them as the new enemy."

Courtesy: Time

THE SHADOWS

See that little room across the boundary wall
The long shadows fall on its square windows
And furthermore fall on the floor inside
And on those little limping creatures
Who breathe that treated air.

They try to crush the shadows beneath
Their long bony legs but fail.
They are hurt much more by the objects
everytime they open the window to salute the god behind.

H. K. KAUL

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THE GHOSTS WHO WRITE BOOKS

by Dudley Clendinen

There is a ghostly presence in the house of American letters—an extended family of big and little committed part-time ghosts.

They are writers: ghostwriters. Many of them work in New York. They write the books about the famous that the famous cannot write themselves.

Some of them, the young and hungry ghosts, do the gutter work, pounding out pulp novels in two weeks, or taking on the projects of the rich and self-absorbed who will pay to have their pet stories told, saleable or not.

The Catalogue King

The confusion can be historic. Recently, there was a literary party to promote a new book *Elephant in Your Mailbox*, the story of a major tastemaker and mail-order catalogue king, Roger Horchow.

The catalogue king was there, along with the ghost, A. C. Green, whose name will appear on the covers of some editions and not on others.

Patricia Linden, who will be the ghost of Horchow's next book, was there too. It will be the fifth book she has produced in three years, three of them well-paid and uncredited.

Her first was on "a television French chef", she said, and came about because "a corporation owned this chef and they needed somebody to write a cookbook and make a profit for the corporation". But by the time of her third book, she had the contract that is now standard for ghosts: 50 percent of the author's rights in paperback. The book netted a $250,000 profit. But her next book, she says, will be truly her own.

The president of a reputable middle-sized publishing house confessed: "You know, Ted Sorensen wrote Jack Kennedy's *Profiles in Courage*. And *Profiles in Courage* won the Pulitzer Prize".

Considering that he thought he had disposed of that 23 years ago, Sorensen was polite when the question was put to him later. "If you would take a look at my memoirs, I think I discussed it in more detail there than I probably could do now", said the former special counsel to President Kennedy.

Kennedy, in the preface of *Profiles in Courage*, had given Sorensen credit "for his invaluable assistance in the assembly and preparation of the material upon which this book is based".

Drew Pearson, the columnist, charged on the Mike Wallace Show on ABC that Sorensen had written it.

After a week spent rounding up samples of the manuscript in Kennedy's handwriting

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and the name of witnesses who had seen him at work on the book, Kennedy and Sorensen confronted ABC executives about the charge. The network agreed to issue a retraction and apology.

"I was not the author of Jack Kennedy's book", Sorensen wrote with satisfaction in his own book, *Kennedy*, in 1965, "but I had 'ghostwritten' ABC's statement of retraction and regret".

Where there is great money or power or ego at stake, the subject can be touchy.

In New York publishing circles, there is a persistent curiosity about the role of the staff and associates that Henry Kissinger assembled to produce *White House Years*, his massive account of service to former President Richard Nixon.

In Britain, where the *Sunday Times* of London bought serialisation and publication rights to the Kissinger work for nearly $250,000 there are stories that the American manuscript was rewitten once it reached British type-writers, and that the rewritten version was the form in which the book was published everywhere.

Chapters, so the story goes, shuttled back and forth by special courier, from Kissinger to Harold Evans, editor of the *Sunday Times* and Oscar Turnill, deputy editor of the *Times Literary Supplement*, and allegedly were condensed reorganised rephrased.

Kissinger made a respectful reference to the London work in the foreword: "Harold Evans, assisted by Oscar Turnill, read through the entire volume with a brilliant editorial eye; they taught me what skilled and intelligent editing can contribute to organization and to lightening prose."

Evans, after a conversation with Kissinger told the *New York Times:* "Ever since Henry Kissinger won critical acclaim for his *White House Years*, some people have been trying to take credit away from him. I have lost count of the number of calls I have had from the United States asking for comments on New York gossip that *White House Years* was ghost-written. This is malicious nonsense and always has been."

It is difficult, given the secretive and largely invisible nature of ghostwriting, to separate real writers from ghostly ones, or real ghosts from the prevaling gossip in the trade. "I don't know how much of it goes on", says Peter Heggie, executive secretary of the Authors' Guild, which represents almost 6,000 writers of books. He acknowledges that the current spate of adult gothic romances and serial westerns are often written by ghosts. But he does not hear much about it from them.

But it does go on, and has at least since one of Julius Caesar's secretaries supposedly put the immortal words "Veni, vidi, vici", in Caesar's mouth.

Seneca wrote Nero's speeches; Washington's Farewell Address is supposed to be the work of Alexander Hamilton; Mark Twain is said to have written *The Autobiography of Ulysses S. Grant.*

The problem with painting in the elusive boundaries of this craft is that throughgoing ghosts almost never talk. It is a matter of tradition and contract, and professionalism.

Courtesy: International Herald Triburne

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200 YEARS BEFORE GUTENBERG—THE MASTER PRINTERS OF KORYO

by Ch'on Hye-bong*

Johannes Gutenberg, a fifteenth-century German craftsman and inventor, is widely believed to have been the first man to produce a font of movable metal type. This belief is mistaken. This momentous invention had been anticipated over two centuries before in Korea, where no less than six distinct fonts of metal type had been created by the time the famous Gutenberg Bible was printed.

According to Lee Kyu-bo, an illustrious man of letters who was also the prime minister of King Kojong of the Koryo dynasty, the first book to be printed with metal type was produced around 1234. In a book of his own he described how twenty-eight copies of a Confucian work entitled the *Sang-Jong-ye-mun* ("Detailed Text for Rites of the Past and Present") were produced and distributed to various government offices.

This great innovation occurred in a country where the art of printing already had a long history. More than seven hundred years before Gutenberg and five hundred years before the invention of movable metal type, artists under the Silla dynasty had achieved great proficiency in wood-block printing.

Woodblock printing is an art form which reached a high level of development in many parts of east Asia, but the achievements of Korea in this field are so remarkable as to support the view that the most brilliant accomplishments are often fostered within the smaller cultures.

Historians acknowledge that the Chinese invented xylographic (woodblock) printing between 712 and 756 during the great age of the T'ang culture. At that time Korea's ruling Silla dynasty was in very close contact with China as a result of a military alliance with the T'ang dynasty which hed led directly to the unification of the Korean peninsula. Therefore, it may be assumed that knowledge of printing using carved wooden blocks reached Korea soon after its invention.

The oldest surviving woodblock print in the world seems to be the Pure Light Dharani-sutra, a small Buddhist scroll discovered in 1966 at the Pulguk-sa Temple in Kyongju. Scholars have deduced that it was published under Silla patronage around 751 A.D.

The oldest surviving Chinese woodblock scroll is the Diamond-sutra, which was printed in 868 under the T'ang dynasty by Wang Chieh for the purpose of praying for the soul of his dead parents. Comparison of this scroll with the Korean sutra from Pulguk-sa

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reveals that the Korean product, while displaying similar excellence of workmanship, unmistakably shows features of an earlier age.

The art of printing was further developed in the early years of the Koryo period (918-1392). The Precious Box Seal Dharani-sutra, a scroll published by the Ch'ongji-sa Temple in 1007, is a work of exquisite skill and is undoubtedly the best of all such works dating from the early years of the Koryo dynasty.

But the greatest of the Koryo accomplishments in the art of woodblock printing, and perhaps in all the arts, is the monumental 6,000-chapter *Tripitaka Koreana*, based on a Buddhist text imported from Sung China in 991. This project was motivated by the desire to enlist the aid of Buddha in an attempt to withstand invasion.

The first set of woodblocks, completed in 1013, was destroyed two centuries later when the Mongols invaded Korea in 1232. The invaders ravaged the entire country except for the island of Kanghwa off the west coast, where the king and the court took refuge. It was here that the government-in-exile began the mammoth task of restoring the destroyed Buddhist books. The work went on for sixteen years and resulted in over 80,000 woodcut blocks which are today preserved in the Haein-sa Temple. A precious source for the study of Buddhism, the *Tripitaka* has a strong claim to be considered Koryo's finest product in the arts.

Whatever the truth of this claim, it is indisputable that the invention of movable metal type was Koryo's overwhelming contribution to science and technology. The technological capability existed by the early thirteenth century in the form of suitable papers and inks and in the availability of sufficient metalworking knowledge. The need for books to be produced in a number of copies was driven home when the royal palace of Koryo, along with tens of thousands of books in the royal library, was twice destroyed by fire, in 1126 and 1170. At the same time China, a major source of book supply, was preoccupied with wars which caused a decline in book output. Further stimuli included a growing scarcity of wood suitable for making printing blocks, an abundance of bronze and the prospect of reduced costs from using a type font on many occasions.

And yet the promoters of movable metal type were initially to be disappointed, for their innovation did not win general acceptance. To the Koreans a book was both a store of knowledge and a work of art, and the unsurpassable beauty and fineness of detail achieved with wood was to relegate this new technique to the status of a minor oddity for the next one hundred and seventy years.

It was not until 1403 that T'aejong, the second king of the Yi dynasty, revived the neglected technique when he initiated the casting of bronze type for the printing of Confucian classics and historical literature with the aim of helping government officials to rule wisely. His type font was revised by his son, King Sejong, the most beloved of all Korean rulers, and there ensued a series of technological improvements which by the end of the fifteenth century resulted in the printing of books as beautiful as any produced with wood.

Courtesy: Unesco Newsletter

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REVIEWING

A VIEW FROM THE OTHER SIDE OF THE FENCE

by M. S. Rajan*

This piece was initially provoked by Mulk Raj Anand's article on "Reviewing" in the *Indian Author* (April-June 1980), but is not meant to be a comment on it. As an author and as editor of two leading quarterlies (one for ten years and the other for the last-six years) I have a different perspective, and even a certain grouse against reviewers and authors as a class.

As I see it, the main problem is that book reviewing is not well-developed as a profession or an art in India, especially in the social sciences. For such a situation, the publishers of books, editors of the newspapers and journals, and reviewers have all to share the blame. Let me concern myself primarily with reviewers and authors.

I am afraid it is not easy to find competent reviewers—knowledgeable, objective and dependable. It is only by a process of trial-and-error and a process of elimination, that one can locate such reviewers; but alas! there are not enough of them. The editor should not limit his choice of reviewers to a small coterie, however good they may be. In a vast country like ours, with complex social patterns, the readers as well as the authors should feel that the reviewers are selected impartially and independently of any favourable considerations.

In view of the tremendous proliferation of books nowadays, it is not easy to find a knowledgeable reviewer who is willing to do book reviews. Many of those knowledgeable reviewers are not available for the purpose. Some have no time for it, some have no interest in reading or reviewing, while many others think that this is below their status to review books (A notable exception is Mr. Hidyatullah, the Vice-President).

Sometimes a competent reviewer does decline to review a particular book for the reasons that the book is not worth reviewing or that the author might feel hurt by a critical review. There are two, somewhat different, problems here. One is that, as editor, I had felt that while the quality of the book might not be of a high standard, the book may be either the first or one of the few in a new field (for Indian authors) and therefore it would be an encouragement to a publisher and an author to have it reviewed, even if critically; ignoring such books is worse than criticizing them. But, alas, many reviewers do not seem to share this view. The other problem is even more difficult to deal with. Many reviewers suffer from the curious notion that if they disagree with the views or quality of the book, they should not review it (or even that the journal should not publish a critical review!). I have often pleaded with them (with some success, I am glad to say) that the only way we can maintain and/or

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promote higher intellectual standards is by making eminent reviewers give their frank views on a book; that it is only reviews by such reviewers that are well-regarded by readers; and if at all they hurt an over-sensitive author, he would be less hurt than if the review had been by a less eminent reviewer.

If a person is competent in terms of knowledge, he may not be reasonably objective. This is one of the perils of asking a person to review a book merely on the strength of scholarship. The reviewers have to be influenced by a variety of considerations: ideology, regional and linguistic considerations, communalism, or even suppressed personal likes/dislikes, if not sheer whims and fancies. In some cases, the editor would know the qualities of a potential reviewer—but this is not always the case.

Among those who are knowledgeable, one often comes across careless reviewers. Out of sheer laziness, or lack of respect for an author or the importance of a book, they do not bother to read the book carefully for the purpose of review. The resulting reviews are either aneamic, indifferent or unjustifiably harsh. Some of this tribe do not obviously believe in the old adage—"do unto others as you would be done by". Since they themselves rarely, if ever, publish a book, they do not understand the possible adverse effects of their reviews on the authors.

But "objective" should not, does not, mean that a reviewer should pay undue deference to the social/academic status of the author or his age, and such other factors, in judging his works. In this country, this is, however, a common tendency of reviewers. On the other hand, it is equally a common trait of Indian authors (at least, in the social sciences) to be allergic to any criticism of their work, even by known friends. This is partly due to lack of intellectual maturity, but partly also due to lack of a tradition (in modern times, at least) of norms of criticism. Sometimes, I have thought of opening the pages of the journals I edited (or edit) to correspondence between authors and reviewers on the reviews, but have given up the idea for fear that, under Indian conditions, it might result more in straining each other's feelings than in producing enlightenment for the readers.

One aspect of this sensitivity of authors is their inabilility to accept the editor's judgement that in terms of the scope of the journal or the number of books received, a certain book might receive a low priority for review; or choice of a reviewer. These two decisions are, in themselves, difficult to take for a conscientious editor; they are made positively agonising by the known sensitivities of the authors.

Finally, comes the question of dependability. It is not widely known that this is the largest single source of problems of an editor in India, which author *and* publishers fail to understand. An appallingly large number of reviewers simply do not care to send the review; or delay it for months, if not, years; or return the book (after agreeing to review). Some of them do not even care to respond to reminders. The reasons (or non-reasons) are as many as there are such delinquents. Perhaps, the commonest of them (as I have come to know from some of them) is sheer casualness, the lack of a sense of obligation to the editor, and indirectly to the author and the publisher. And yet, some of them might be well-known authors

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themselves and would, of course, be hurt, if another reviewer returned the compliment in kind in respect of their own books! It is thus that a large number of books fail to get reviewed—not because of any failure of the editor. The result is, many authors and publishers have a grievance against the editor, without ascertaining the truth of the situation. The delinquent reviewers do not realize that their failure has a serious consequence to the relations between the journal on the one hand and the authors/publishers, on the other. In particular, publishers would think twice in continuing to send books for review, especially these days when books have become very expensive. And the editor cannot do anything to the delinquent reviewers, except not to send them any more books; on the other hand the editor continues to depend upon the goodwill of publishers and authors for receipt of books. This is one agonising problem the editor has to live with, without the prospect of a solution.

There is, however, a failure on the part of the publishers/authors which is not adequately realized. Some of them continue to waste copies of their books on journals indiscriminately, withont realizing that each journal has a fairly marked scope of interest and would not therefore care to review books beyond that scope. This failure is often due to decisions being taken at a clerical (not intellectual) level or simply due to lack of decision in the publishing firms—i.e., all kinds of books being sent to a standard list of journals in a routine, mechanical, way. Some times, the opposite also happens: books in a particular field are not sent to journals specializing in the field—the daily newspapers being preferred for the purpose. This is a pity, because most authors would prefer substantial reviews by eminent scholars in learned journals, to the wider publicity that they may get through the columns of newspaper.

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Books are, as they have been in the past, an irreplaceable storehouse of knowledge and of cultural values. This century has seen a great and still accelerating increase in book production, which can be ascribed to the growth in the absolute number of literates, advances in education, the arrival of paperbacks, improvements in production and distribution techniques, and the spread of libraries and travelling libraries even to remote places. Between 1955 and 1975, world book production more than doubled, taking the number of titles published annually, and tripled in the number of copies printed. Eight billion books, and 590,000 new titles, now come from the presses every year. However, a high increase in book prices, largely due to paper cost, has impeded their necessary growth. The scene is also one of marked imbalance and dependence. Books are very unevenly distributed, both inside and among countries. Developing countries, with 70 per cent of the world's population, produce 20 per cent of the books published, and many of these are printed by subsidiaries of firms centred in developed countries. Imported books, sometimes unsuitable in various ways, have to be used in schools, and national literature is poorly represented in bookshops and libraries because of the inadequacy of publishing resources.—*MacBride Commission Report.*

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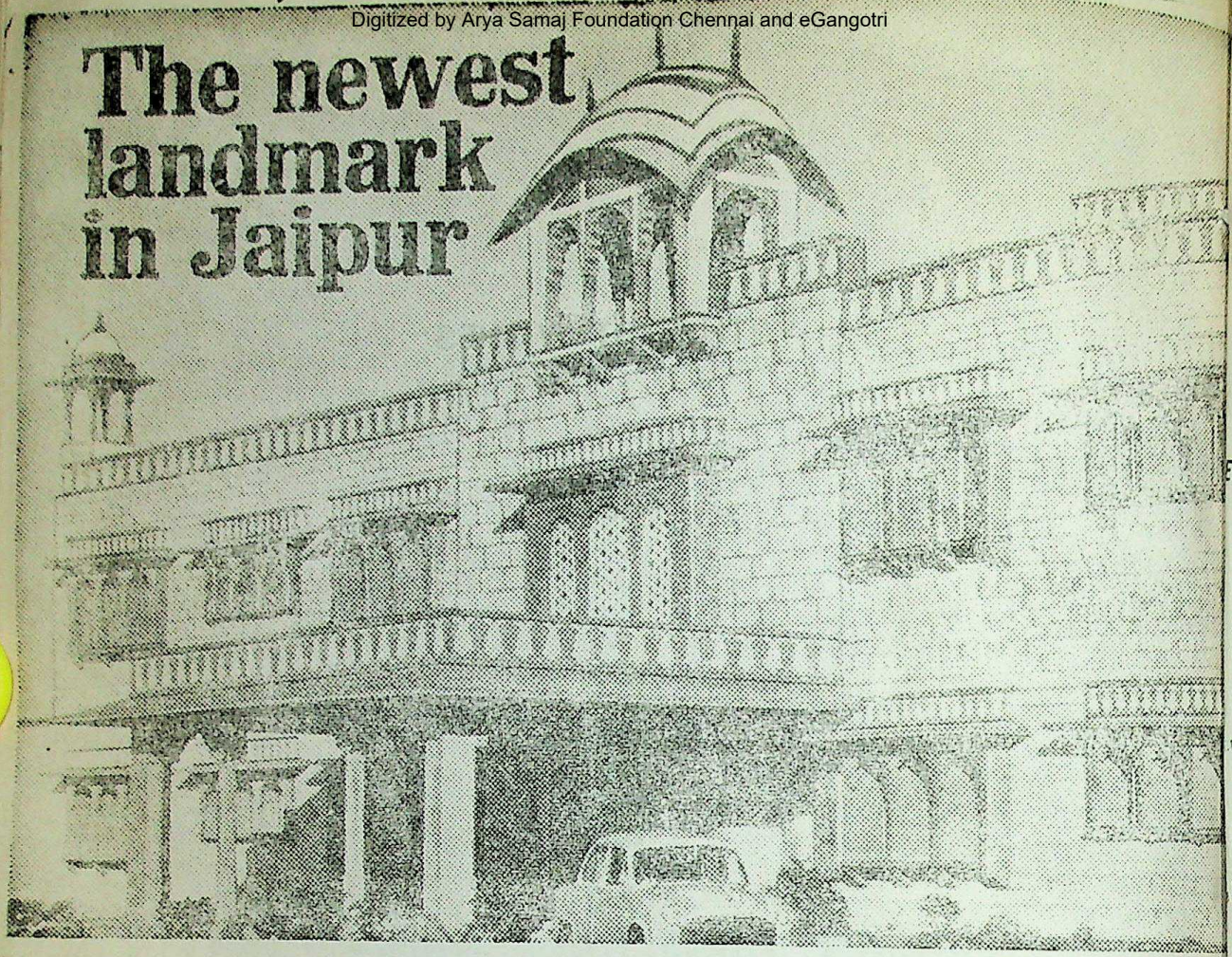

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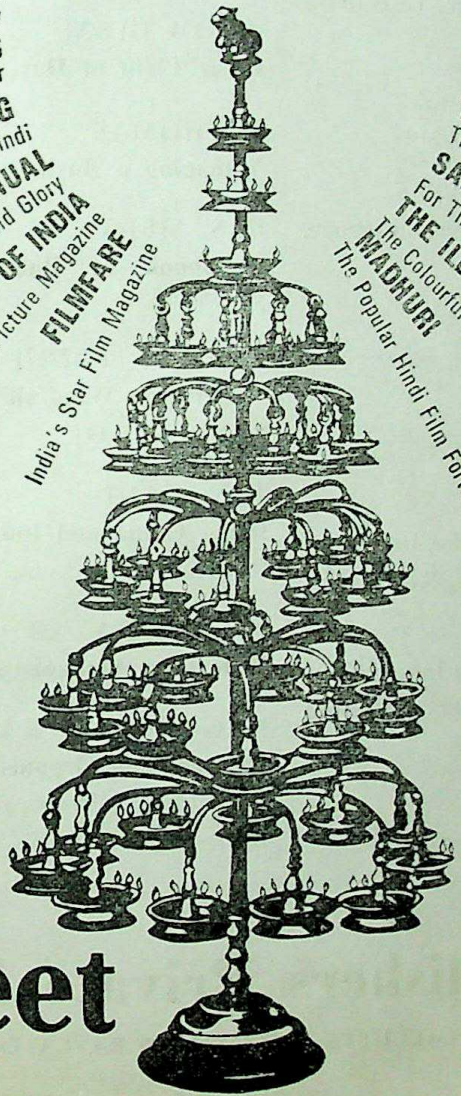

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Edited by H. K. Kaul. Printed and Published by D. R. Mankekar, Secretary-General, Authors Guild of India, C-44, Gulmohar Park, New Delhi-110049. Printed at Recorder Press, D-27, South Extension Part-I, New Delhi-110049. Editorial Office: L-67A, Malviya Nagar, New Delhi-110017.

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